



IRON MAIDEN

ANTHOLOGY

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE



HAL LEONARD®



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

IRON MAIDEN

ANTHOLOGY

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Cover photo by Ross Halfin/Idols

Music transcriptions by Addi Booth and Paul Pappas

ISBN 0-634-06690-0



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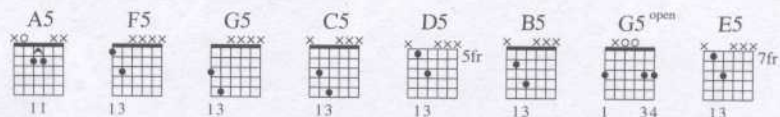
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from Powerslave

Aces High

Words and Music by Steven Harris



1., 2., 3.

Intro

Moderately fast Rock ♩ = 160

Gtr. 1 (dist.)

f

P.M. -----

TAB 6 | 7 4 6 6 4 6 | 7 4 6 6 4 6 | 7 4 6 6 4 6

Gtr. 2

f

P.M. -----

TAB 7 | 4 6 4 7 6 7 | 4 6 4 7 6 4 | 5 7 5 7 6 7

*Chord symbols reflect overall harmony.

4.

D E

P.M. ----- P.M. -----

7 4 6 6 4 6 | 7 4 6 6 4 6 | 7 4 7 6

P.M. ----- P.M. -----

4 6 4 7 6 7 | 5 7 5 7 6 7 | 4 6 4 7

Faster ♩ = 252

Am

F

G

Play 4 times

Verse

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

1. There goes the si - ren that warns of the air raid,
2. Move in to fire at the main stream of bomb ers.

Rhy. Fig. 1

Gtrs. 1 & 2

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

then comes the sound of the and guns send ing flak.
Let off a sharp burst and then turn a way.

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

Out for the scramble, we've got to get airborne.
Roll on the ver, spin 'round and come in be hind them.

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

Got to get up for the coming attack.
Move to their blind sides and firing a gain.

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5

Jump in the cockpit and start moving up the engines.
Ban dits at eight o'clock move in be hind us, Re -

Rhy. Fig. 2

Gtrs. 1 & 2

2/0 4/2 5/3 7/5 5/3 4/2 2/0 5/3 4/2 5/3 4/2 5/3

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

move all the wheel blocks, there's no time to waste.
ten M E one o nine's out of the sun. As -

End Rhy. Fig. 2

2/0 4/2 5/3 7/5 5/3 4/2 2/0 5/3 4/2 5/3 4/2 5/3

Gtrs. 1 & 2: w/ Rhy. Fig. 2

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5 B5 G5

Gath er ing speed as we head Spit down the run way.
cend ing and turn ing our Spit fires to face them, -

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5

got - ta - get air - borne - be - fore it's too late.
head - ing - straight for them - I - press down - my guns.

Pre-Chorus

Em

1., 2. Run - nin' scamb - lin', fly - in',
3., 4. Roll - in', turn - in', div - in',

Gtr. 1

Gtr. 2

*w/ echo set for half-note regeneration w/ 1 repeat, next 7 meas.

Roll-in', turn-in', div-in', Go-ing in a-gain.

Chorus

E5 C5 D5 E5

Run, _____ live to fly, _____

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

9 7 0 (9 7 0) 5 7 5 9 7 0 (9 7 0)

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)

C5 D5 E5 C5 D5 E5

fly to live, _____ do or die. _____

C5 D5 G5 Eb5 F5

_____ Won't _____ you run? _____ Live to

Gtrs. 1 & 2 Rhy. Fig. 4 End Rhy. Fig. 4

(9 7 0) (9 7 0) 5 7 5 3 8 10 8

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

G5 Eb5 F5 G5

fly, fly to live, _____

Gtr. 3 (dist.)

f Harm. w/ bar steady dive

Pitch: D G -1 -4 1/2 -5 -6

Gtr. 3 tacet

E♭5 F5 G5 E♭5 F5

The first staff shows five measures. The first measure has a whole note E♭5. The second measure has a whole note F5. The third measure has a whole note G5. The fourth measure has a whole note E♭5. The fifth measure has a whole note F5. A slur connects the first two measures.

ac - es high.

Interlude

A5

D5

A5

Gtrs. 1 & 2

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with lyrics "The Rose Tree" underneath. The melody is divided into two measures by a repeat sign. The second system is a guitar accompaniment, written on a six-string guitar staff. It includes fret numbers (2, 3, 0, 0, 3, 2, 0, 7, 5, 7, 5, 0, 3, 3, 0, 0, 3, 2, 0, 2, 0, 2) and a capo position of 7. The guitar part is divided into two measures by a repeat sign.

D5

A5

1.

2

Gtr. 3

P.M. -----|

Gtrs. 1 & 2 *divisi* (cont. in slashes)

0 3 3 0 0 3 2 0 7 5 (7/5) 0 3 3 0 0 3 2 0 2 0 3 2 0 3 X/2 0

*Gtr. 3 to the left of slash in tab.

Guitar Solo

A5

F5

Rhy. Fig. 5

Gtrs.
1 & 2

Gtr. 3

G5

A5

C5

D5

End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5

A5

F5

G5

A5

C5

D5

Gtr. 3 tacet

B5

Rhy. Fig. 6

Gtrs.
1 & 2

G5^{open}

A5

Gtr. 4 (dist.)

 f

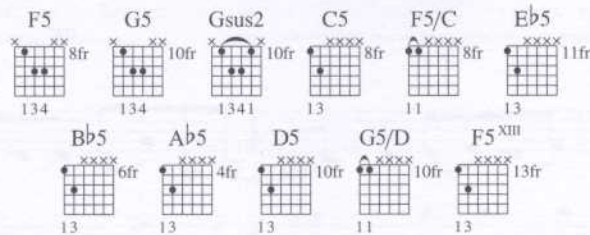
Gtr. 4 (dist.)

f

15 12 0 15 14 0 15 12 0 15 14 0 15 14 0 15 12 0 15 14 0 15 12 0 15 14 0 0 0

from *Fear of the Dark*
Be Quick or Be Dead

Words and Music by Bruce Dickinson and Janick Gers



Intro

Fast Rock ♩ = 256

N.C.

**G5

*Gtrs. 1 & 2 (dist.)

(Drums)

The Intro section features a guitar staff with a treble clef and a 4/4 time signature. The melody begins with a rest, followed by a series of eighth and quarter notes. A dynamic marking of *f* (forte) is present. The bass staff shows a simple accompaniment with octaves and single notes. A TAB section is provided below the bass staff, showing fret numbers for the guitar.

*Composite arrangement

**Chord symbols reflect implied harmony.

F5 Eb5 C5 G5

Riff A

Riff A is a repeating guitar riff. The guitar staff shows a series of eighth and quarter notes. The bass staff provides a simple accompaniment. Chord symbols F5, Eb5, C5, and G5 are indicated above the riff. A TAB section is provided below the bass staff.

F5 Eb5 C5 G5

F5 Eb5 C5 G5

This section includes a vocal line and a guitar/bass accompaniment. The vocal line starts with a rest, followed by a note with a long sustain. The guitar and bass staves show a complex accompaniment with many triplets and sixteenth notes. Chord symbols F5, Eb5, C5, and G5 are indicated above the section.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

G5

D5

E \flat 5



rad - ing your bel - lies in i vo - ry tow - ers. In -
mat - ter what's wrong as long as you're all right.

G5

B \flat 5

C5

E \flat 5

B \flat /D



vest - ing our lives in your and schemes and your pow - ers.
Call your self stu - pid and rob your self blind.

Pre-Chorus

3rd time, Gtr. 4: w/ Fill 2

C5

B \flat 5

F5



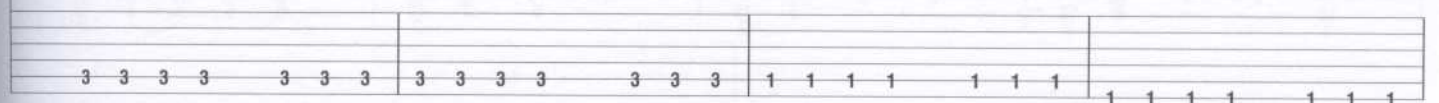
You've got to watch them, be quick or be dead.

Rhy. Fig. 2

Gtrs. 1 & 2



P.M.



C5

B \flat 5

E \flat 5

B \flat /D

E \flat 5

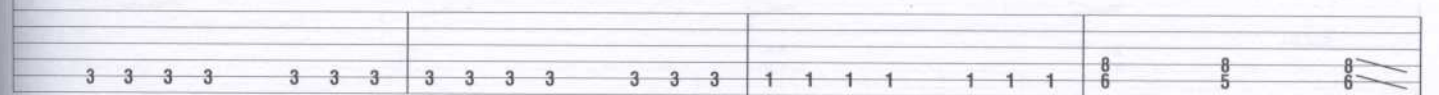


Snake eyes in heav - en, the thief's in your head.

End Rhy. Fig. 2



P.M.



Fill 2

Sva

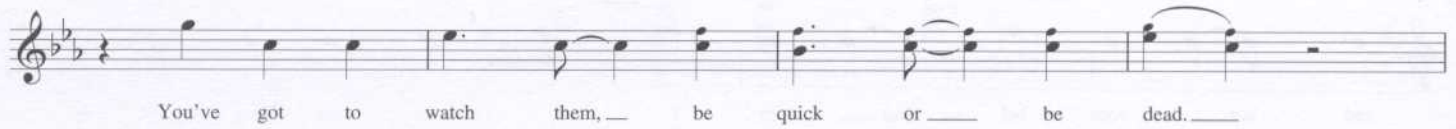
Gtr. 4



C5

Bb5

F5



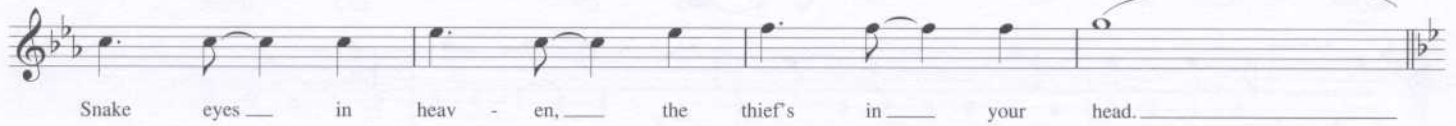
C5

Bb5

Eb5

Bb/D

Eb5



Chorus

G5

Eb5

D5

Bb5 G5



Gtr. 1

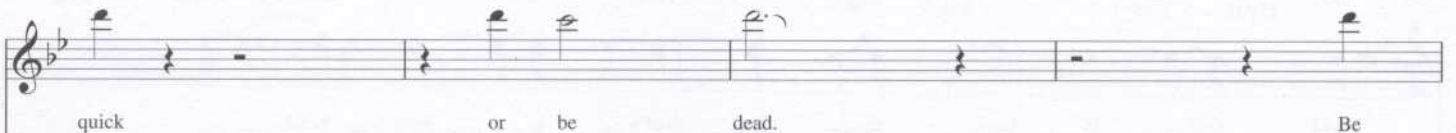
Gtr. 2
divisi

To Coda 2

Eb5

D5

Bb5 G5



Riff B

End Riff B

Riff B1

End Riff B1



Gtrs. 1 & 2: w/ Riffs B & B1

Eb5

D5

Bb5 G5



*w/ echo set for whole-note regeneration w/ 2 repeats.

dead.

Gtr. 1

Gtr. 2
divisi

(cont. in slashes)

**

14 12 13 10 12 10 10 13 10 10 13 13 13 12 10 10/3

(10)
(3)

*w/ echo set for whole-note regeneration w/ 3 repeats.

**Gtr. 1 to left of slash in tab.

Bridge

Gtr. 1

G5

See _____ what's rul - ing all _____ our lives.

Gtr. 2

3

5

F5
Rhy. Fig. 3

G5

End Rhy. Fig. 3

See _____ who's pull - ing strings.

Rhy. Fig. 3A

End Rhy. Fig. 3A

3

5

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

F5

G5

See _____ what's rul - ing all _____ our lives.

Gtr. 1 F5

G5 Gsus2

(cont. in notation)

See who pulls the strings. I

Gtr. 2

Bb5 F5 C5 G5 Bb5 F5 G5 Bb5 F5

bet you won't fall on your face. Your bel - ly will

Gtrs. 1 & 2

C5 G5 Bb5 C5 D5 Eb5 F5

hold you in place.

Interlude

G5

F5 Eb5 C5 G5

Uh!

Iz, _____ ak!

Gtrs. 1 & 2: w/ Riff A

F5 Eb5 C5 G5

Gtr. 3 (dist.)

f

10

F5 Eb5 C5 G5

(10) 10

12 0 7 0 8 0

10 0 8 0 7 0

10 10

12 0 7 0 8 0

10 0 8 7

10 10

D.S. al Coda 1

F5 Eb5 C5 Bb5

2. The

(10) 10

12 0 7 0 8 0

10 0 8 0 7 0

10 10

12 0 7 0 8 0

10 0 8 7

10 8 7

⊕ Coda 1

Guitar Solo

E \flat 5 D5 B \flat 5 C5 C5 F5/C C5 F5/C C5 F5/C

Gtrs. 1 & 2

Gtr. 3

w/ bar — grad. release

Gtr. 1 (cont. in slashes)

Gtr. 2 *divisi* (cont. in slashes)

(10) (3) 13 6 13 6 13 6 12 5 13 6 10 8

C5 F5/C C5 E \flat 5 C5 F5/C C5

Gtr. 3

8 8 8 11 10 8 11 8 11 10 8 10 8 7 (7) 8 7 10 7 10 7 8 7 10 7

F5/C C5 F5/C C5 F5/C C5 B \flat 5 A \flat 5

10 7 8 7 10 7 10 7 8 7 10 7 10 7 10 7 10 8 7 10 8 10 10

C5 F5/C C5 F5/C C5 F5/C C5 F5/C C5

E \flat 5 C5 F5/C C5 F5/C C5 F5/C

C5 F5/C C5 B \flat 5 A \flat 5 D5 G5/D D5

Gtr. 4 (dist.)

Gtr. 3

G5/D D5 G5/D D5 G5/D D5 F5^{XIII}

8va -

w/ bar -

(17)

18 17 15 18 17 15 18 17 18 10 11

8va -

w/ bar -

(13)

15 15 13 12 15 13 12 15 13 15

loco

Gtr. 3 tacet
 D5 G5/D D5 G5/D D5 G5/D

Gtr. 4

10 11 10 10 11 10 11 10 9 10 9 10 9 12 10 11 13 11 10 12 10 11 13 11

D5 G5/D D5 C5 Bb5 D5 G5/D D5

tr

w/ bar -

tr

-1/2

-1 1/2

10 12 10 (12) (10) 12 15 14 18

-1 -3

w/ bar -

-1/2

-1 1/2

G5/D D5 G5/D D5 G5/D D5 F5^{XIII}

8va

w/ bar

15 17 15 18 (18) 17 15 15 17 15 13

-1

D5 G5/D D5 G5/D D5 G5/D

8va

15 13 15 13 12 12 13 12 15 13 11 13 11 13 11 14 12 12 14 15 14 12

D.S.S. al Coda 2

(cont. in notation)

D5 G5/D D5 C5 Bb5

8va

14 15 17 15 16 15 17 15 16 15 15 18 15 15 18 15 17 15 18 15 17 15 18 15 18

⊕ Coda 2

G5 Eb5 D5 Bb5 G5 N.C.

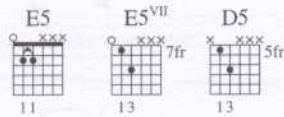
Be quick!

(10) 13 13 13 12 13 10
(3) 6 6 6 5 6 3

Bring Your Daughter to the Slaughter

from *No Prayer for the Dying*

Words and Music by Bruce Dickinson



Intro Moderate Rock ♩ = 144

D G5 D A5 D G5 E5
*Gtrs. 1 & 2 (dist.)

f

TAB

*Composite arrangement

P.S.

1. Hon - ey, it's get - ting close

w/ bar +1/2

Verse

2nd time, Gtr. 3: w/ Fill 1

*Em7

G6

A5

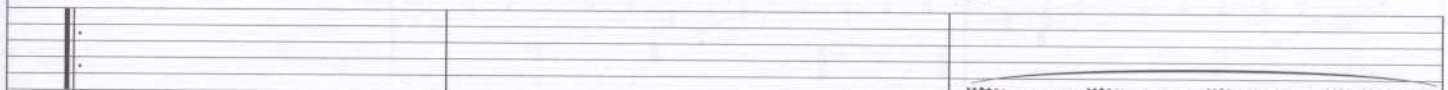


to mid - night, and all the myths are still in town.
to day - break the sun is creep - ing in the sky.

Gtr. 3 (dist.)



f
**w/ delay
P.S.

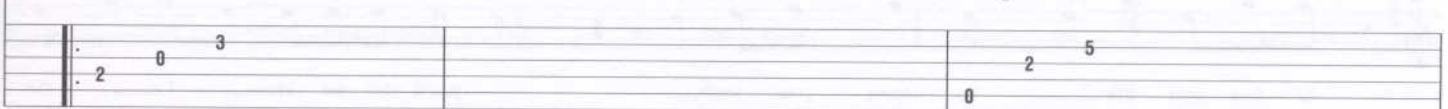


**Set for half-note regeneration w/ multiple repeats.

Gtrs. 1 & 2



let ring ----- let ring -----



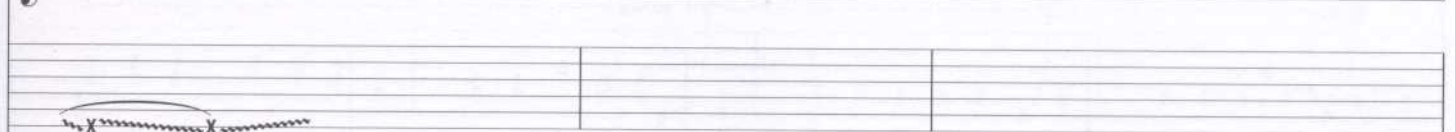
*Chord symbols reflect overall harmony.

Em7

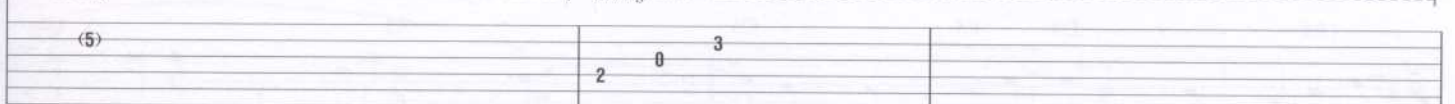
G6



True love and lip - stick on your lin - en, bite the pil - low, make
No pat - ent rem - e - dies for heart - ache, just emp - ty words and



let ring ----- let ring -----



End Riff A

Fill 1

Gtr. 3

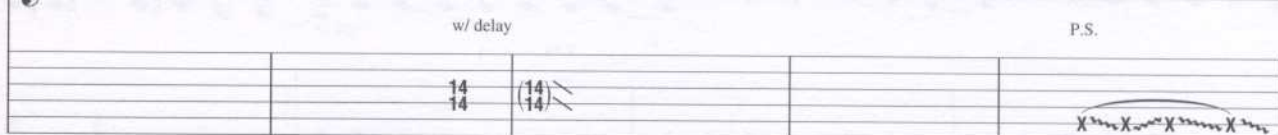
6

2



w/ delay

P.S.



Gtrs. 1 & 2: w/ Riff A (1 1/2 times)

A5

1st time, Gtr. 3 tacet

Em7

no sound. If there's some liv - ing to be done, ha,
hum - ble pie, — So get down on your knees, hon - ey,

Gtr. 3 *8va* *loco*

Harm. Harm.

Pitch: G F#

G6

A5

be - fore your life — be - comes your tomb, — you'd bet - ter know — I'm — the
as - sume — an at - ti - tude. You just pray that I'll —

Em7

G6

A5

D5

one. Un-chain your back — door, — in - vite me a - round, — } Bring your daugh -
— be wait - ing, 'cause you know, — you know I'm com - ing soon. — }

Gtrs. 1 & 2

let ring — — — — — let ring — — — — —

Chorus

E5

D5

E5

C5

A5

D5

- ter, bring your daugh - ter to the slaugh - ter. — Let her go, —

Rhy. Fig. 1 End Rhy. Fig. 1

P.M. — — — — —

D6 D5 D6 A5 G5 E7 G5 E7 G5 D5

let her go, — let her go. — Bring your daugh-

Rhy. Fig. 2 End Rhy. Fig. 2

(2) 2 4 2 2 4 2 2 4 2 2 5 2 4 2 3 2 2 5 2 4 2 3 7

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 D5 E5 C5 A5 D5

- ter, bring your daugh - ter to the slaugh - ter. — Let her go, —

D6 D5 D6 A5 G5 E7 G5 E7 G5 E5

let her go, — let her go. — Let her go, —

Gtrs. 1 & 2

(2) 2 4 2 2 4 2 2 4 2 2 5 2 4 2 3 2 2 5 2 4 3 2

yeah. Heh, heh, heh, heh, heh, heh, ha, ha,

w/ bar +1 +1/2

(2) 0

ha. 2. Hon - ey, it's get - ting close _____

2. Bridge

N.C. G5 D

So pick up your fool - ish pride. No _____ go - ing back, no -

G5 D A5 D G5 E5

where, no way, no place to hide. _____ Let her go!

Gtr. 4 (dist.)

f

Harm. -----

w/ bar -----

12 5 7 19 (19) 0 -2 1/2 14

Pitch: G

Gtrs. 1 & 2

P.S.

The musical score for "The Wind" by Peter Dinklage is presented in three staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with various notes and rests, including a wavy line indicating a tremolo. Above the staff, the chords C5, G/B, A5, and D5 are indicated. The second staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a bass line with various notes and rests, including a wavy line indicating a tremolo. Above the staff, the instruction "w/ bar" is written. The third staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a rhythmic pattern labeled "Rhy. Fig. 3". The score is divided into three measures.

The musical score for "End Rhy. Fig. 3" consists of two systems. The first system includes a guitar staff with a treble clef and a key signature of one sharp (F#), and a bass staff. The guitar staff features a melodic line with various chords indicated above it: G5, E5, C5, G/B, and A5. The bass staff shows a rhythmic pattern with fret numbers (12, 14) and a triplet of 12s. The second system is labeled "End Rhy. Fig. 3" and continues the musical notation with various chords and fret numbers.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (last 2 meas.)

C5

G/B A5

D5

G5 E5

C5

G/B A5

D5

G5 E5

Bring your daugh-

w/ bar --

Bridge

Gtrs.
1 & 2

- ter, bring your daugh - ter, bring your daugh - ter, bring your daugh - ter, bring your daugh -

Gtr. 4

[illegible]

w/ bar

Riff B

Gtr. 5 (dist.)

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line in G major (one sharp) and 2/4 time. The melody is presented in a single staff with a treble clef. The tempo is marked "moderato" and the dynamics are "mp". The lyrics are written below the staff, aligned with the notes. The score is divided into four measures, each containing a line of lyrics. The first measure is a full line, while the subsequent three measures are split across two lines of lyrics. The melody is a simple, folk-like tune consisting of eighth and quarter notes.

moderato
mp
 P.M. -----

The Rose Tree
 The Rose Tree
 The Rose Tree
 The Rose Tree

Gtrs. 1 & 2 tacet

Gtr. 4 tacet

C5

D5

E5

ter, bring your daugh - ter to the slaugh - ter. — Bring your daugh -

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth notes, with a final measure containing a quarter rest. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented on a single page with a decorative border.

End Riff B

The first system of the musical score for 'The Bird Song' is written in treble clef with a key signature of one sharp (F#). It consists of four measures of music, each containing a series of eighth notes. Below the staff, the text 'P.M.' is followed by a dashed line.

P.M. -----

The second system of the musical score is a tablature for guitar, consisting of four measures. The first measure contains eight '3's, the second measure contains eight '5's, the third measure contains eight '7's, and the fourth measure contains eight '7's.

Gtr. 5: w/ Riff B

E5

G6

A5

- ter, fetch your daugh - ter, bring your daugh - ter, fetch your daugh - ter, bring your daugh -

Gtr. 1 * *mp*

Gtr. 2 *divisi* * *mp*

9 12 14

7 10 12

*Vol. swells (next 8 meas.)

C5

D5

E5

- ter, fetch your daugh - ter to the slaugh - ter. —

5 7 9

3 5 7

Interlude

Gtrs. 1 & 2 tacet

Gtr. 5: w/ Riff B (2 times)

E5

G6

A5

(Ah. —)

Riff C

Gtr. 6 (dist.)

End Riff C

mp

9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8 9 8 7 8 10 8 7 8

Gtr. 6: w/ Riff C (3 times)

C5

D5

E5

Ah. —

G6 A5

Ah.

Riff D

Gtr. 7 (dist.)

mp

End Riff D

Gtr. 7: w/ Riff D

C5 D5 E5^{VIII} D5

Gtrs. 1 & 2

f

Ah.)

Bring your daugh -

Gtr. 4

f

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 D5 E5 C5 A5 D5

ter, bring your daugh - ter to the slaugh - ter, Let her go, -

Riff E

Gtr. 4

End Riff E

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D6 D5 D6 A5

G5 E7

D5

let her go, let her go. Bring your daugh -

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 4: w/ Riff E

E5

D5

E5

C5

A5

D5

- ter, bring your daugh - ter to the slaugh - ter. Let her go, -

A5

G5 Em7

D5

let her go, let her go. Bring your daugh -

Gtrs. 1 & 2

- ter, bring your daugh - ter to the slaugh - ter. Let her go, -

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 4: w/ Riff E

E5

D5

E5

C5

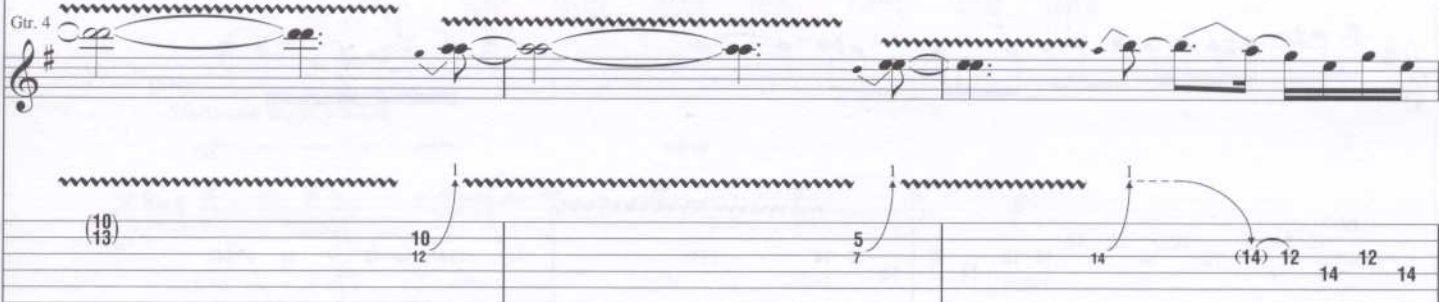
A5

D5

- ter, bring your daugh - ter to the slaugh - ter. Let her go, -

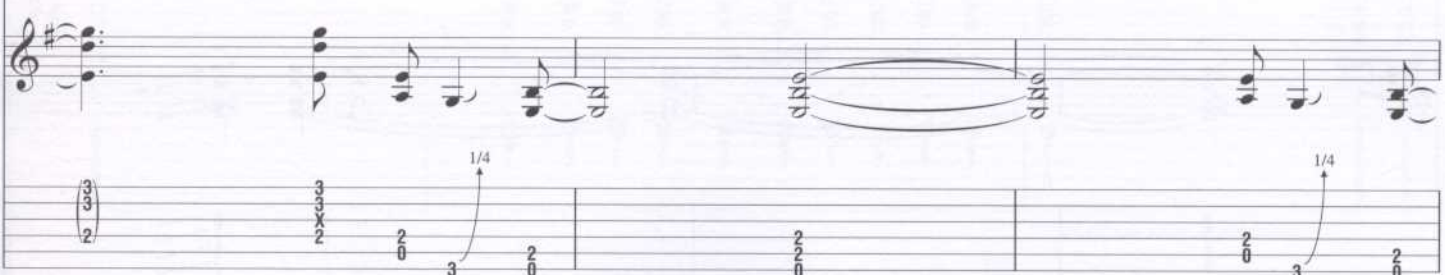
A5

G5 Em7



A5 G5 E5

A5 G5 E5



A5 G5 E5 N.C.

let her go. Yeah, com-ing to get you.

w/ bar w/ bar

12 15 14 12 15 12 15 12 12 15 12 14 12 14 12 14 (14) 14 (14) (14) 12 14 14 (14)

(2) 2 2 0 2 0 0 3 2 2 0

Free time

E7#9 N.C.

Wow! —

P.S. w/ bar w/ bar

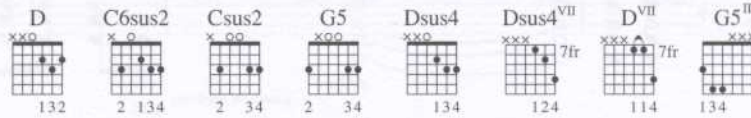
14 12 (12) (12) 15 (15) (15) -1 1/2

8 7 6 7 8 7 6 7

from *Seventh Son of a Seventh Son*

Can I Play With Madness

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith



Intro

Moderate Rock ♩ = 138

N.C.



D

Rhy. Fig. 2

Gtr. 2 (dist.)

C6sus2

Csus2

G5

Rhy. Fig. 1

Gtr. 1 (dist.)



Riff A

Gtr. 3 (dist.)

End Riff A



Gtr. 3: w/ Riff A (2 1/2 times)

Dsus4

D

Dsus4

D

Dsus4

Gtr. 2: w/ Rhy. Fig. 2

*D

C6sus2

End Rhy. Fig. 2



*Chord symbols reflect overall harmony.

Csus2

G5

Dsus4^{VII}D^{VII}Dsus4^{VII}D^{VII}Dsus4^{VII}

End Rhy. Fig. 1

Gtr. 1 7

Gtr. 3

w/ bar

(cont. in slashes) P.M.

Verse

D^{VII}

Gtr. 1 tacet

C6sus2

1. Give me the sense to won - der, to

2. I screamed a - loud to the old man. I said don't

Rhy. Fig. 3

*Gtrs. 2 & 3

P.M.

*Composite arrangement

G5

Dsus4

D

Dsus4

D

Dsus4

won - der if I'm free.

lie, don't say you don't know.

End Rhy. Fig. 3

P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 1/2 times)

D

C6sus2

G5

Give me a sense of won - der mis - chief, ah, to know I can be me.

I say you'll pay for this in this world or the next.

Dsus4 D Dsus4 D Dsus4 D

C6sus2



Give me the strength to hold my head up,
Oh, then he fixed me with a freez - ing glance and the

G5

Dsus4 D Dsus4 D Dsus4 D



spit back in their face. Hell fires in his eyes. He said you wan-na know the truth, Don't need no key to un - son, Lord,

C6sus2

G5

D5

A

D5

A

D5

A



lock this door, I'll tell you the truth, got to break down the walls, your soul's gon - na burn break out of this bad place in a lake of fire.

Gtrs. 2 & 3

P.M. ---|



Gtr. 1 tacet

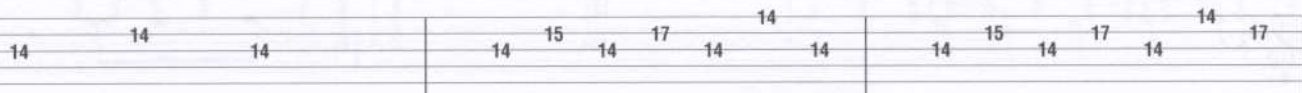
Bm

G

Esus4



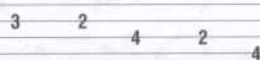
Gtr. 4



Gtr. 1

Riff C

End Riff C

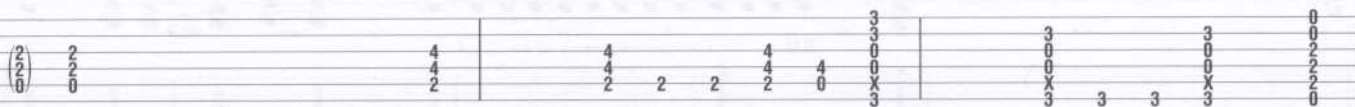


Gtrs. 2 & 3



P.M. ---|

P.M. ---|



E

Bm

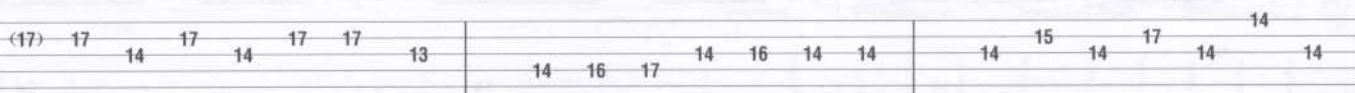
G



Gtr. 4



let ring -----|



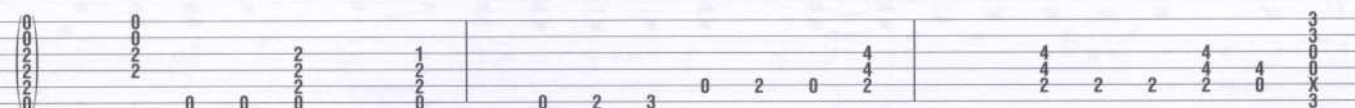
Gtrs. 2 & 3



P.M. ---|

P.M. ---|

P.M. ---|



ness? The proph - et looked and he laughed at me, — ha, ha! He said,

To Coda

Gtr. 4 tacet

G D5 A D5

"Can I play ___ with mad - ness?" He said, "You're blind, too blind ___"

End Riff B

P.M. --- P.M. ---

Interlude

Gtr. 2: w/ Rhy. Fig. 1
D

C6sus2

A D5 A

to see." Yeah,

End Rhy. Fig. 4

Gtrs. 2 & 3

Gtr. 3

P.M. -----

Csus2 G5

I said you're too blind to see.

Rhy. Fig. 5

P.M. - - - - -

P.M. - - - - -

P.M. -----

Dsus4 D Dsus4 D Dsus4 D C6sus2

Mmm.

End Rhy. Fig. 5

Gtr. 3

P.M. - - - - -

P.M. - - - - -

Gtrs. 2 & 3: w/ Rhy. Fig. 5

Csus2 G5 Dsus4 D Dsus4 D Dsus4

D.S. al Coda

Interlude
Faster ♩ = 200
Half-time feel

A D5 A E5 G5

to see. Oh, "Lis

Gtr. 1

*Gtrs. 2 & 3

Riff D

*Composite arrangement

E5 G5 A5 E5 G5

- ten to me," said the proph - et. ____

End Riff D

E5 G5 A5 G5 Bb5

9 9 9 9 7 9 5 5

12 12 12 12 11 8

G5 Bb5 C5 G5 Bb5

12 12 12 12 11 12 8

10

12 12 12 12 11 12 8

10 10 10 10 9 X 8 6

10 10 8

10 10 10 10 9 X 8 6

End half-time feel

G5 Bb5 C5

(8)

12 12 12 12 11 12 8

10 10

(8)

X X X X

10 10 10 10 9 X 8 6

10 10 8

G5

ES

G5

[illegible]

E5	G5	A5	G5 ^{III} Rhy. Fill 1	End Rhy. Fill 1
----	----	----	----------------------------------	-----------------

[illegible]

G5

rake - - - -|

w/ bar

P.S.

slack

Slower ♩ = 176

Outro-Chorus

A tempo

Gtr. 5 tacet

Gtr. 4: w/ Riff B

D5

A

D5

A

D5

A

N.C.

G

D

Can I play with mad - ness? The proph - et

Gtrs. 2 & 3

P.M. -4

Gtrs. 2 & 3: w/ Rhy. Fig. 4

Gtr. 1: w/ Riff C

A

Bm

G

stared at his crys - tal ball. Can I play with mad -

Esus4

E

Bm

G

- ness? There's no vi - sion there at all. Can I play with mad -

Gtr. 1: w/ Riff C

D

A

Bm

- ness? The proph - et looked and he laughed at me, ha! He said,

G

D5

A

D5

"Can I play with mad - ness?" He said, "You're blind, too blind

A

D5

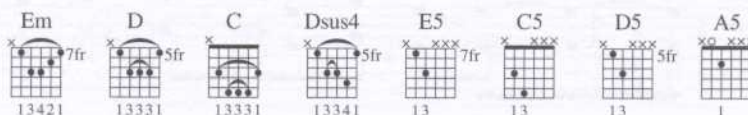
A

N.C.

to see. Can I play with mad - ness?"

from *Seventh Son of a Seventh Son*
Evil That Men Do

Words and Music by Bruce Dickinson, Steven Harris and Adrian Smith



Intro
 Moderately ♩ = 132

Em D

*Gtr. 3 *mf*

Gtr. 1 (dist.) *mf*

Gtr. 2 (dist.) *mf*
divisi

TAB

*Guitar synth.

C

TAB

Dsus4 D C

TAB

D Em

(14) 12 14 (14) 16 14 (14) 14 12 14 14/16 14 12 14 (14) 16 16

(7) 5 7 (7) 9 7 (7) 7 5 7 7/9 7 5 7 (7) 9 9

D C

(16) (16) 12 14 14/16 14 12 14 (14) 16 14

(9) (9) 7 5 7 7/9 7 5 7 (7) 9 7

Faster ♩ = 160

Gtrs. 1, 2 & 3 tacet

*Esus2 D5/E

G5/E

G6/E

D5/E

Csus2

Gtr. 1

Gtr. 2
divisi

Gtr. 4 (dist.)

Gtr. 5 (dist.)

f

P.M. ---

P.M. let ring --

P.M. -----

0 0

9 7 7 7 7 5 4 5 9 7 5 5 5 7 5 4 (7) 4

*Chord symbols reflect overall harmony.

C5 Gmaj11/B C5 Gmaj11/B C Esus2 D5/E G5/E

Gr. 4

Gr. 5

G6/E D5/E Csus2 C5 Gmaj11/B C5 Gmaj11/B C E5

Verse

E5

C5

Rhy. Fig. 1

Rhy. Fig. 1A

Slept in the dust with his daugh - ter, her eyes red with the slaugh - ter of

P.M. -----

P.M. -----

C5 Gmaj11/B C5 Gmaj11/B C E5 Csus2

in - no - cence. And I will pray —

P.M. -----

P.M. -----

P.M. -----

G5 D/F# E5

for her, I will call her name out loud.

P.M.

Csus2 G5 D/F#

I would bleed for her, if I could

P.M.

Csus2 N.C. C

on - ly see her now. _____

End Rhy. Fig. 1

End Rhy. Fig. 1A

P.H. P.M. -----

Pitch: G

Pre-Chorus

Em

Liv - ing on a ra - zor's edge, bal - anc - ing on _____

Riff A

Riff A1













































D

C



The musical notation for Riff B and End Riff B is shown on a single staff. Riff B starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a wavy line indicating a tremolo or vibrato effect. The melody consists of eighth and quarter notes, with some notes beamed together. The Riff B section ends with a double bar line. End Riff B follows, also starting with a wavy line, and continues the melodic pattern with eighth and quarter notes, ending with a double bar line.

The musical notation for Riff B1 and End Riff B1 is shown on a single staff. Riff B1 starts with a treble clef and a key signature of one sharp (F#). It begins with a wavy line indicating a tremolo or vibrato effect. The riff consists of several measures of eighth and sixteenth notes, some beamed together. End Riff B1 follows, also starting with a wavy line, and concludes with a double bar line.

Chorus

Rhy. Fig. 2

Gr. 4

C5 D5 E5

P.M. P.M. P.M.

- vil that men do lives on and on. The e -

Gr. 5 Rhy. Fig. 2A

C5

A5

A
⑤
open

E5

End Rhy. Fig. 2

P.M. P.M.

- vil that men do lives on and on. The e -

End Rhy. Fig. 3A

Gr. 4: w/ Rhy. Fig. 2

Gr. 5: w/ Rhy. Fig. 2A (1st 4 meas.)

Csus2 D E5

- vil that men do lives on and on. The e -

Csus2 A5 E5

- vil that — men do lives on and on. _____

Gr. 5

(2) 0 2 3 2 0 2 3 2 0 9 7

Verse

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A

E5 C5

2. Cir - cle of fire, — my bap - tism — of joy — at an end it seems.

Gmaj11/B C5 Gmaj11/B C E5

The sev - enth lamb slain, — the book of life o - pened be -

C5 Gmaj11/B C5 Gmaj11/B C E5 Csus2

fore — me. And I will

G5 D/F# E5 Csus2

pray for — you. Some - day I may re - turn. — Don't you

G5 D/F# Csus2 N.C. C

cry for — me, be - yond — is where I learn. —

Pre-Chorus

Gtrs. 4 & 5: w/ Riffs A & A1
2nd time, Gtrs. 1 & 2: w/ Fill 1

C Em D

Liv - ing on a ra - zor's edge, bal - anc - ing on a ledge. Liv - ing on a

Chorus

Gtr. 4: w/ Rhy. Fig. 2 (1 7/8 times)
Gtr. 5: w/ Rhy. Fig. 2A (1 3/8 times)

C D E5

ra - zor's edge. You know, you know the e - vil that men do

Csus2 D E5 Csus2

lives on and on. The e - vil that men do lives on and on.

A5 E5 Csus2 D

The e - vil that men do lives on and on.

E5 Csus2 A5 E5

The e - vil that men do lives on and on.

Gtr. 5 Gtrs. 4 & 5 P.M.

Fill 1

8va

Gtr. 1

Gtr. 2 *divisi*

(17) (17)

(17) (17)

Interlude

N.C. E5 N.C. E5

N.C.

Gtr. 4

Gtr. 5

Gtr. 2

F#m11

f

w/ bar

14 (14)

-1

Gtr. 4

let ring --

Gtr. 5

let ring --

Guitar Solo

Gr. 2

D5 E5 F#m11

w/ bar

P.H.

Pitch: D#

Rhy. Fig. 3

*Gtrs. 4 & 5

End Rhy. Fig. 3

let ring

*Composite arrangement

D5 Bsus4 F#m11

w/ bar

w/ bar

w/ bar

let ring

Gtrs. 4 & 5: w/ Rhy. Fig. 3

D5 E5 F#m11

w/ bar

w/ bar

w/ bar

Gtr. 1

D5 Bsus4 C

8va

f

3

22 21 19 21 19 21 19 17 19 17 19 17 16 17 16 16 14 16 14 17 17

Gtr. 2

8va

3

16 17 16 17 16 16 14 14 16 19 19 17 16 17 16 17 16 14 16 14 16 14 17 14 16 14 17

Gtrs. 4 & 5

Gtrs. 4 & 5

0 0 2 2 3 0 0 0 4 4 2 3

Coda

Outro

E5 C5 D5

The e - vil, the e - vil, the e - vil that men do.

Gtr. 2

w/ bar

14 11 12 14 12 15 12 15 13

Gtr. 5

(6) 3 2 2 0 2 3 2 0 2 3 2 0 2 3 2

Gtr. 4

P.M.

(6) 0 0 0 0 0 0 0 9 7 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 7

E5 C5 A5

The e - vil, the e - vil, the e - vil that men do.

(13) 12 14 (14) 12 15 (15) 8 (8) (8) 5 7

(3/2/0) (3/3/2) 0 0 2 (3/3/2) 0 0 2 (3/3/2) 0 0 2 0 2/0

P.M. P.M. P.M.

(7/5) 9 7 0 0 0 0 0 0 0 9 7 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 2 0

E5 N.C. E5 N.C.

Ow, ow!

(2/0) 2 0 7 5 4 5 4 5 7 7 5 4 5 4 5 7 9 9 (9)

P.M. P.M.

(2/0) 2 0 7 5 4 5 4 5 7 7 5 4 5 4 5 7 9 9 (9)

Flight of Icarus

E5 A5 F#5 E/G# B5

Q x x x x o x x x x x x 4fr x x x x x

11 11 13 14 134

Moderate Rock ♩ = 112

*Gtrs. 1 & 2 (dist.)

[illegible]

*Composite arrangement

 $F\#_m$

1. As the sun _____ breaks _____ a -

P.M. -----

2/4

The musical score is written for a vocal part and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are: "bove the ground, — an old man stands on — the hill. As the". The piano accompaniment features a complex, multi-measure rest structure in the left hand, with a final melodic phrase in the right hand. The score is labeled "A5" in the top right corner.

60

E5 A5 F#5

ground _ warms _ to the first rays _ of light, a bird - song shat - ters _ the still. His

Rhy. Fig. 1 End Rhy. Fig. 1

let ring -----

Pre-Chorus

F#5 E/G# A5 B5 C#5 E5

eyes are a - blaze, see the mad - man in his gaze. _____

Rhy. Fig. 2 End Rhy. Fig. 2

Chorus

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

Fly on your way like an ea - gle, fly as high as the

Rhy. Fig. 3 End Rhy. Fig. 3

let ring ----- let ring ----- let ring -----

Gtrs. 1 & 2: w/ Rhy. Fig. 3

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. On your way like an ea - gle, fly, touch the

Verse

F#m F#m7 A5

crowd _ breaks _ and a young boy _ ap - pears. Looks the old man _ in the eye, _ as he

let ring

2 2 2 5

*w/ echo set for quarter-note regeneration w/ 2 repeats.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 A5 F#5

spreads — his wings — and shouts at the crowd, — “In the name of God, — my Fa-ther, I’ll fly.” His

Pre-Chorus

F#5 E/G# A5 B5 A5

eyes seem — so glazed as — he flies on the wings of a dream. — Now — he

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2

4 2 4 2 X X 4 2 X 4 2 7 4 7 4 X X 7 4 X 7 4 2 0 2 0 X X 2 0 X 2 0 4 2 4 2 X X 4 2 2 0

F#5

E/G#

A5

B5

C#5

E5



knows his Fa - ther — be - trayed.

Now — his wings turn to ash - es, to ash - es his grave.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

F#5

E5

N.C. D5 A/C# D5

A/C# D5

A/C# D5

E5 D5 E5



Fly on your way

like an ea - gle,

fly as high

as the

F#5

E5

N.C. D5 A/C# D5

A/C# D5

A/C# D5

E5 D5 E5



sun. on your way

like an ea - gle,

fly,

touch the

Guitar Solo

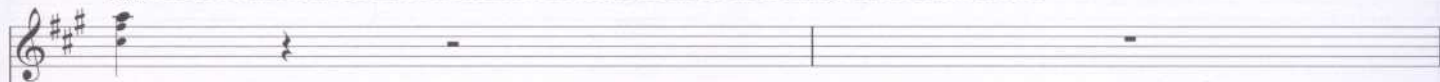
E5

A5

E5

Gtrs. 1 & 2

P.M.



sun.

Gtr. 3 (dist.)



F#5

A5

E5

P.M.



The musical score for "The Wind" by John Williams is presented in two systems. The first system features a piano part (P.M.) and a string quartet part. The piano part includes a P.M. (Pianissimo) section and a section marked "loco". The string quartet part includes a section marked "loco". The second system continues the piano part with a section marked "loco".

F#5

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

F#5

8va

f

17 17 14 14 17

Gtr. 4 (dist.)

Gtr. 3

1 (16) (16) 14 16 16 14 16 15 14 \ / 14 16

14 14 16 16 16 1/2 (16) 14 14 16 (16) \

Gtr. 3 tacet
 E/G# A5 B5 A5
 8va - loco
 Gtr. 4
 (17) 17 17 14 17 14 17 14 16 (16) 14 16 14 13 13 13 11 12 11 9 (9)

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

Gtr. 4 tacet

[illegible]

N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5 F#5

ea - gle, fly as high as the sun. On your

E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

way like an ea - gle, fly as high as the

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. On your way like an eagle, fly, touch the

F#5 E5 N.C. D5 A/C# D5 A/C# D5 A/C# D5 E5 D5 E5

sun. On your way like an ea - gle, fly!

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

F#5 E/G# A5 B5 A5

Gtr. 4

Gtr. 3

F#5 E/G# A5 B5 A5

[illegible]

The musical score is written for three parts: A5, B5, and F#5. The key signature is three sharps (F#, C#, G#). The time signature is 'Free time'. The lyrics are 'Fly as high as the sun! ____'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The A5 part features a series of eighth notes. The B5 part features a series of eighth notes. The F#5 part features a series of eighth notes. The score concludes with a final measure containing the lyrics 'Fly as high as the sun! ____'.

Gtr. 5 tacet

A5 E5 F#5 N.C.

Ah!

Gtrs. 1 & 2

(4)
(2)

2 2 4
2 2

Killers

Intro

E5

DS/E

C5/E

B5/E

E5

Riff A

End Riff A

^aGtr. 1

(Cymbal)

TAB

7 0 7 0 7 0 7 0 7 0 7 0 5 0 5 0 3 0 2 (2) 7 0 7 0 7 0 7 0

Gtr. 1: w/ Riff A

D5/E

C5/E

B5/E

E5

Oh.

Oh,

Gtrs. 3 & 4 (dist.)

Gtrs. 3 & 4 (dist.)

mf

Harm.

let ring

 δv_a ----- δv_a -----

12

100

7

10

Gtr. 2 (dist.)

mp

 $\equiv mf$

69

D5/E C5/E B5/E E5

yeah, yeah!

Gtr. 5 (clean)

mf
let ring throughout

Riff B

Gtr. 3

loco

End Riff B

Rhy. Fig. 1

Gtrs. 2 & 4

loco

f

End Rhy. Fig. 1

9 7 (9 7) 9 (9 7)

[illegible]

Fill 1
Gtr. 3

12
X
10

(12)
10

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff B

D5/E

C5/E

B5/E

E5

G5

Oh, yeah! _____

Interlude

2nd time, Ld. Voc. tacet

E5

D5

— look out!

Riff D
Gtr. 2 *8va* *f* *loco*
*Harm.

Pitch: G E A G
*Harm. pitches produced by gradually sliding index finger up neck.
Harms. w/ decimals located between the frets.

Rhy. Fig. 2
**Gtrs. 3 & 4 *f* slight P.M.

**Composite arrangement

Gtr. 2: w/ Riff D
Gtrs. 3 & 4: w/ Rhy. Fig. 2

E5

D5

End Riff D

Gtr. 3 *End Rhy. Fig. 2*
Gtr. 4 *divisi*

*Gtr. 3 to left of slashes in tab.

Verse

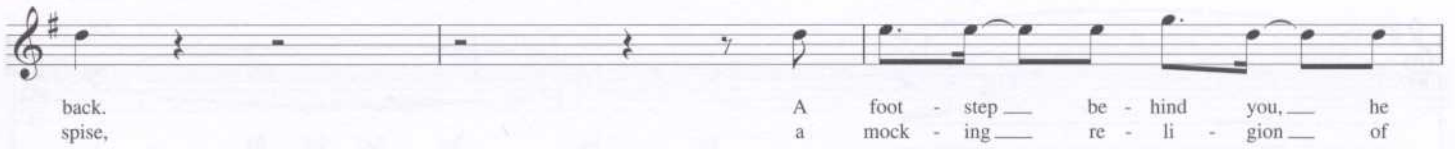
Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)

E5

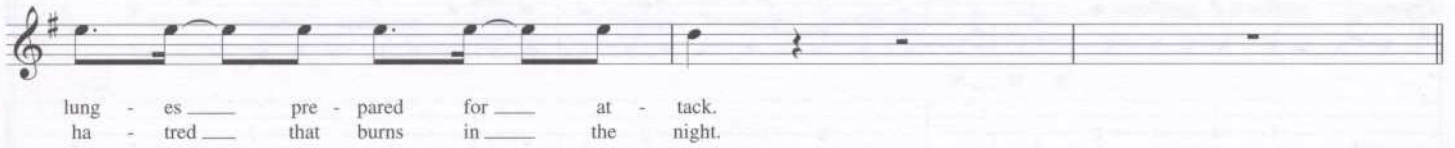
D5

1. You (4.) walk through the sub-way, his eyes burn a hole in your
2. My in no cent vic-tims are slaugh-tered with wrath and de-

E5



D5



Chorus

C5

E5

D5

C5

G5



Rhy. Fig. 3

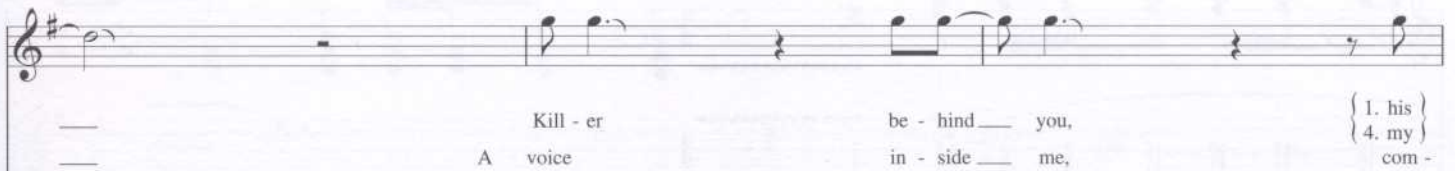
Gtrs. 3 & 4



C5

E5

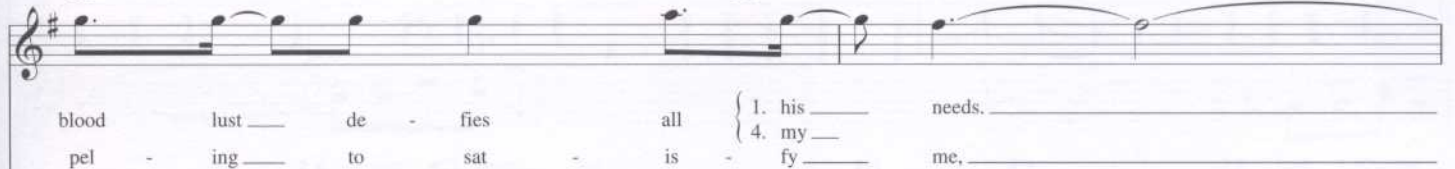
D5



To Coda

C5

B5



Bridge

The musical score for 'I can see' is presented in three systems. The first system shows the vocal melody starting on a whole note F5, followed by a half note G5, and then a whole note rest. The guitar accompaniment begins with a whole note F5, followed by a half note G5, and then a whole note rest. The second system shows the vocal melody continuing with a half note G5, followed by a half note A5, and then a whole note rest. The guitar accompaniment continues with a half note G5, followed by a half note A5, and then a whole note rest. The third system shows the vocal melody continuing with a half note G5, followed by a half note A5, and then a whole note rest. The guitar accompaniment continues with a half note G5, followed by a half note A5, and then a whole note rest.

what a knife's meant to be.

Musical score for "You'll Be the One" by Kenny Rogers. The score is for guitar and includes a vocal line. The guitar part starts with a whole note chord (F#4, A4, C#5) and a half note chord (F#4, A4). The vocal line starts with the lyrics "You'll". The guitar part continues with a series of eighth notes and a final chord (F#4, A4, C#5). The guitar part ends with a final chord (F#4, A4, C#5). The vocal line ends with the lyrics "You'll Be the One".

_____ nev - er know _____ how I came _____

3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 0 0 3

Chord progressions: D5, C5, D5

Technique: rake --|

Measure numbers: (14), 12, 15, 12, 12, 15, 12, 15, 12, 14, 12, 14, (14), 12, 14, 12, 14

slight P.M. -----|

9 7 9 7 9 7 9 7 9 7 9 7 5 5 5 5 5 5 7 7 7 7 7 7 5 5

Chord progressions: E5, D5, E5, D5

Gr. 2 tacet

Gr. 6 (dist.)

Measure numbers: 14, (14), 9, 14, 15, 17, 14, 15, 17, 14, 16

slight P.M. -----|

9 7 9 7 9 7 9 7 9 7 9 7 7 9 9 9 9 9 9 9 9 9 7 5 9 9 9 9 9 9 9 9 9 9 7 5

Chord progressions: E5, D5, C5, D5

Measure numbers: 17, 16, X, X, 17, 16, X, X, 14, 17, 14, 16, 14, 14, 16, 14, 15, 17, 14, 15, 14, 15, 14, 17, 15, 14, 15

slight P.M. -----|

9 7 9 7 9 7 9 7 9 7 9 7 5 5 5 5 5 5 7 7 7 7 7 7 5 5

E5 D5 A5 B5

Gtr. 6

Gtr. 2 *divisi*

Gtr. 2

3

14 17 14 15 14 14 17 15 14 16 2 0 0 0 12 0 0 14 14 0 15 15 0 17 15 14 0 0 12

Gtrs. 3 & 4

slight P.M.

slight P.M.

9 9 9 9 9 9 9 9 9 9 0 2 0 2 0 2 0 2 0 2 0 2 0 2 4 2

C5 A5 G5 A5 B5

0 0 0 14 0 0 15 15 0 0 17 15 14 0 0 0 12 0 0 0 14 0 0 0 15 15 17 17 15 14 0 12

slight P.M.

slight P.M.

slight P.M.

5 5 5 5 5 5 5 5 5 5 0 0 5 5 5 5 2 4 4 4 4 4 4 4

A5 G5 A5 B5

12 0 0 14 14 0 0 15 15 0 17 15 14 0 0 12 12 0 0 14 0 0 15 15 0 17 17 15 14 0 0 12

slight P.M.

slight P.M.

2 2 2 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 2 4 2

C5 A5 G5 A5 B5

8va

12 0 0 14 14 0 15 15 0 17 14 15 14 17 15 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 17 (17)

slight P.M.

5 5 5 5 5 5 5 5 5 5 0 0 5 5 5 5 2 4 4 4 4 4 4 4

A5
 G5
 A5
 E5
 Gtr. 3 & 4: w/ Rhy. Fig. 4
 Gtr. 6
 slight P.M.
 let ring
 1/2
 15 14
 (14)
 12
 14
 12 14
 3

Gtr. 2 tacet
 D5 E5 G5 A5 E5 D5 E5
 Gtr. 6
 (14) (14) 12 14 14 12 15 12 14 12 15 12 14 12 15 12 14 12 15 (15) 0 0 0 14

E5

ties. The glim - mer of met - al, my

Gtr. 6

Gtr. 2

D5

mo - ment is read - y to strike. The

E5

D5

death call a - ris - es, a scream breaks the still of the night.

E5

D5

An - oth - er to - mor - row, re - mem - ber to walk in the

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 3

C5

E5

light. I have found

D5 C5 G5

— you, and now there — is no place — to run. Ex - cite -

C5 E5 D5 C5 B5

- ment, it shakes — me, Oh, God, help — me, what have I

C5 D5

done? Oo, yeah. — I've

Interlude

Gtr. 2: w/ Riff D (2 times)
Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)

E5 D5

done it a - gain. —

D.S. al Coda

E5 D5

4. You

⦿ Coda

Gtrs. 3 & 4: w/ Rhy. Fig. 3 (last 4 meas.)

C5 D5

— needs. — Oo, — look out. — I'm com - ing — for you.

Outro

E5

D5

Ha, ha, ha, ha, ha, ha, ha, ha.

Gtr. 6

Gtr. 2
divisi

Gtrs. 3 & 4

Gtr. 3

Gtr. 4
divisi

slight P.M.

*Gtr. 3 to left of slashes in tab.

Em

N.C.

Ow, ow!

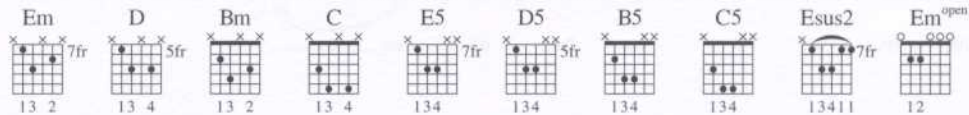
Gtrs. 2 & 6

Gtrs. 3 & 4

from No Prayer for the Dying

No Prayer For the Dying

Words and Music by Steven Harris



Intro

Moderate Rock ♩ = 88

2nd time, Gtr. 5 tacet

2nd time, Gtrs. 6 & 7: w/ Fill 2

E5

G5

D5

C5

E5

Riff A

Gtr. 1 (dist.)

mf

let ring

TAB

10/12 10 8 8 10 8 7 7 7 7 7 5 7 8 5

Riff B

Gtrs. 2 & 3 (clean)

mf

let ring throughout

TAB

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 7

G5 D5 C5

let ring

(5) 12 10 8 8 10 8 7 7 7 7 7 5 7 8 5

(7) 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

Fill 2

Gtr. 6

(9)

Gtr. 7

(5)

Gtr. 1 E5 G5 D5 C5 End Riff A

let ring -----

(5) 12 10 8 8 10 8 7 7 7 7 7 5 7 8 5

Gtrs. 2 & 3

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

Riff C Gtr. 4 (dist.) End Riff C

mf

7 7 9 9 9 9 9 9 10 10 12 12 12 12 12 12 5 5 7 7 7 7 7 7 3 3 5 5 5 5 5 5

E5 G5 2nd time, Ld. Voc. tacet D5 C5 To Coda

1. There are

let ring -----

(5) 12 10 8 8 10 8 7 7 7 7 7 5 7 8 5

End Riff B

7 9 9 9 10 12 12 12 5 7 7 7 3 5 5 5

7 7 9 9 9 9 9 9 10 10 12 12 12 12 12 12 5 5 7 7 7 7 7 7 3 3 5 5 5 5 5

Verse

Gtrs. 3 & 4 tacet
2nd time, Gtr. 1 tacet
2nd time, Gtrs. 6 & 7: w/ Fill 1

Gtr. 1 tacet

Em

D

Bm

C

D

Em

D

Gtr. 5
(clean)
mf



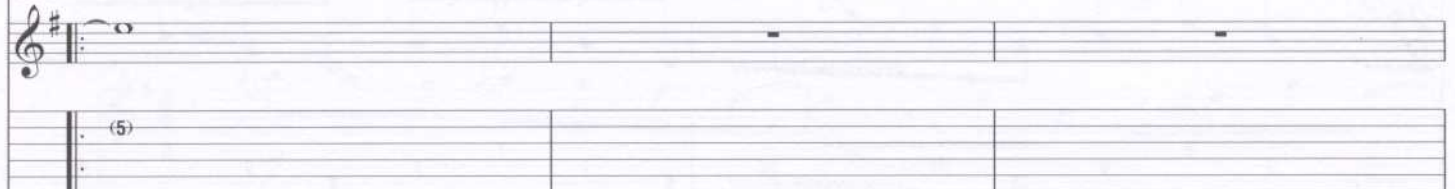
times when I've won-dered
sat by the win-dow—

and times when I've cried.—
and gazed at the rain—

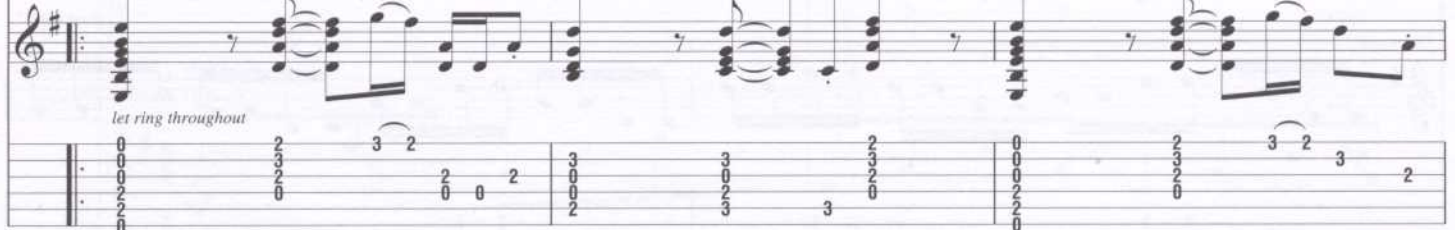
When my prayers, they were an-swered
with an ache in my heart—

at
but nev-er

Gtr. 1



Gtr. 2



let ring throughout

Bm

C

Em

D

Bm

C

D



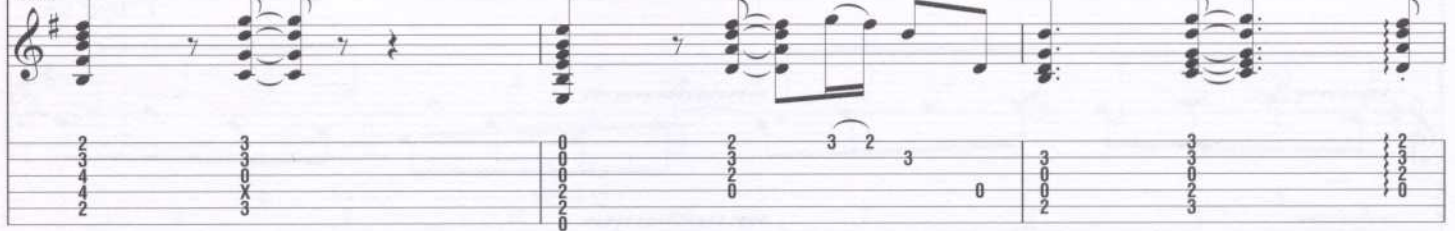
times when I've lied.—
feel-ing the pain.—

But if you asked me a ques-tion,
If you would tell me

would I tell you the truth?
just what my life means,

Now there's

Gtr. 2



Fill 1

Gtr. 6



Gtr. 7



Em D Bm C

some - thing to bet on, you've got noth - ing to lose, yeah.
 walk - ing a long road nev - er reach - ing the end.

Gtr. 6 (dist.)

mf

9 9 7

Gtr. 2

3 2 2

Interlude

Gtr. 2 tacet

E5

D5

B5

C5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs.
3 & 5
w/ dist.

Gtr. 6

8 10 8 7 8 7 7 7 7 8 10 8 7 9 7 9 9 9 9 7

Gtrs. 3 & 5: w/ Rhy. Fig. 1 (2 times)

E5

D5

B5

C5

8 10 8 7 8 7 7 7 7 8 10 8 10 8 7 9 7 9 9 9 9 7

1. 2.

D.C. al Coda

Gtrs. 3 & 5

E5 D5 B5 C5 B5 C5

2. When I've

Gtr. 6

Gtr. 7 (dist.)

mf

⊕ Coda

Double time

(♩ = ♩)

1st time, Gtrs. 2 & 4 tacet
2nd time, Gtr. 1 tacet

Gtr. 1 tacet

Gtr. 1 D5 E5

Gtrs. 3 & 5 w/ dist.

1.

C5
Gtrs. 3 & 5

D5

E5

2.

Guitar Solo

E5

C

Gtr. 6

Gtrs. 3 & 5

P.M.

E5

C

B5

8va

P.M.

C5

D5

12 15 12 15 12 12 14 14 (14) 12

15 14 (15) 14 -1/2

w/ bar

w/ bar -

P.M. -----

4 2 2 4 2 2 5 3 3 5 3 3 5 5

E5

w/ bar

(0) 14 (14) 0 20 1 1/4 1 1/2 20

-6 1/2 -7

8va

Riff D

P.M. -----

(5) 5 7 5 5 7 7 7 9 7 7 9 7 7

C

E5

C

8va

loco

(20) (20) 20 17 20 17 20 17 19 17 19 17 20 17 20 17 20 17 20 17 20 17 19 (19) 17 14

P.M. -----

9 7 7 9 7 7 10 7 7 9 7 7 9 7 7 9 7 7 10

B5

C5

17 14 16 14 15 14 15 16 12 14 12 14 12 14 12 15 12 15 12 12 15 12 15 12 14 12

P.M. -----

2 2 4 2 2 4 2 2 4 2 2 5

Guitar Solo

Gtrs. 3 & 5: w/ Riff D (1 5/8 times)

Gtr. 6 tacet

Gtr. 6

14 (14) 12 14 12 12 19 12 14 (14) 12 14 (14)

D5 E5

Gtr. 7

f

w/ bar +1 15

w/ bar +1 15 14

Gtrs. 3 & 5

P.M. -----

3 3 5 3 3 5 5 5 7 5 5 7 7

End Riff D

Gtr. 7

w/ bar +1 15 (15) 14 15 (15)

w/ bar +1 15 (15) 12

w/ bar 12 15 15 12 14 12 14 12 (12)

steady gliss.

B5 C5 D5

E5 C

E5 C B5

C5 D5

Gtr. 7

8va

let ring -- -

grad. bend

Gtrs. 2 & 3

P.M. -----

P.M. -----

Guitar Solo

Gtr. 7 tacet

F#5 E5 F#5 E5 F#5 E5 F#5

Gtr. 6

12 12 12 12 (12)

w/ bar

Gtr. 7

8va

1 1/2 (20)

Rhy. Fig. 2

Gtrs. 3 & 5

4 4 4 2 4 4 4 4 2 4 4 4 4 2 4 4 4 2 4

2 2 2 0 2 2 2 2 0 2 2 2 2 0 2 2 2 0 2

G5 F#5 E5 D5 E5 F#5

E5 F#5

E5 F#5

Gtr. 6

grad. release

(12) (12) 12 9 12 9 (12)

w/ bar w/ bar w/ bar

(9) (9) (9) (9)

-1 -1 -1 1/2

Gtrs. 3 & 5

5 4 2 0 2 4 4 4 4 2 4 4 4 4 2 4 4 4 2 4

2 2 2 0 2 2 2 2 0 2 2 2 2 0 2 2 2 0 2

Bridge

Esus2

Gtr. 6 tacet

Dsus2

Bsus2

Gtrs. 3 & 5
Rhy. Fig. 3

(cont. in notation)

God, give me the an - swer to my life.

Gtr. 6

Gtrs. 3 & 5

1 3/4 2

(17)

Csus2

Dsus2

Esus2

Dsus2

Bsus2

God, give me the an - swer to my dreams.

Csus2

Dsus2

Gtrs. 3 & 5: w/ Rhy. Fig. 3

Esus2

Dsus2

Bsus2

God, give me the an - swer to my prayers.

End Rhy. Fig. 3

Gtr. 6

w/ bar

w/ bar

w/ bar

9 11 11 16 16

7 9 9 14 14

Csus2 Dsus2 Esus2 Dsus2 Bsus2

God, give me the an - swer to my be - ing.

Fill 3 End Fill 3

w/ bar w/ bar w/ bar

15 12 15 12 17 14 17 14 9 7 11 9 11 9 16 14 16 14

Outro
A tempo
(♩ = ♩)

Gtr. 6: w/ Fill 3

Csus2 Dsus2 E5 G5 D5 C5 E5 G5

rit.

Gtr. 4: w/ Riff C (2 times)

D5 C5 E5 G5 D5 C5

E5 G5 D5 C5 Em^{open}

Gtr. 2

Gtr. 1

rit. let ring -----

(5) 12 10 8 10 8 7 7 7 7 7 5 7 8 5

C Csus4 C5 C Csus4

I need - ed time to — think, to get the mem - 'ries

P.M. -| P.M. -| P.M. -----| P.M. -| P.M. -| P.M. ----| P.M. -| P.M. -----|

5 7 5 5 5 7 3 3 3 2 3 3 3 3 3 3 3 3 3 3 3 3 2 3 3 3

D5 D Dsus4 D5 Gtr. 1: w/ Rhy. Fig. 1

from my mind. — What did I see?

End Rhy. Fig. 1

P.M. ---| P.M. ---| P.M. -----| P.M. ---| P.M. -----|

7 7 5 5 5 7 5 5 7 5 5 5 5 5 4 5 5 5

D Dsus4 D5 C Csus4 C5 C Csus4 D Dsus4

Can I — be - lieve — that what I saw that — night

was real and not just fan - ta - sy? — 2. Just what I

Verse

Gtr. 1: W/ Rhy. Fig. 1 (1 5/8 times)

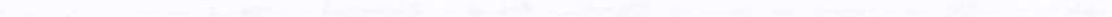
D5 D Dsus4 D5

saw in my old dreams,

Rhy.Fig. 2

Gtr. 2 (dist.)

Gtr. 2 (dist.)



The musical score for Gtr. 2 (dist.) is written on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The first measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The second measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The third measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The fourth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The fifth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The sixth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The seventh measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The eighth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The ninth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The tenth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The eleventh measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The twelfth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The thirteenth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The fourteenth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The fifteenth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The sixteenth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The seventeenth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The eighteenth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The nineteenth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The twentieth measure contains a power chord (F# and C#) followed by a quarter note F# and a quarter note C#. The score ends with a double bar line.

mf

P.M. -----

[illegible][illegible]

Gtr. 2: w/ Rhy. Fig. 2 (1st 7 meas.)

D5 D Dsus4 D5

back at me? 'Cause in my dreams

End Rhy. Fig. 2

[illegible][illegible]

it's al - ways there, the e - vil face that — twists —

— my mind and brings me to de - spair. Yeah!...

Gtr. 1

Rhy. Fig. 3

*Gtrs. 1 & 2

P.M. - - P.M. - - - - - P.M. - - P.M. - - P.M. - - - - P.M. - -

*Composite arrangement

Interlude

D5

End Rhy. Fig. 3

(Gtr. 2, cont. in slashes)

D5

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 2

(cont. in notation)

Gtr. 1

Verse

D5



3. Night was black, was no use hold ing back 'cause I just
4. Torch es blazed and sa cred chants were praised as the
can't go on, I must in form the law. Can they

Gtrs. 1 & 2



P.M. - | P.M. P.M. - | P.M. let ring - | P.M. - | P.M. P.M. - |



had to see, was some one watch ing me?
start to cry, or hands held to the sky.
still be real or just some cra zy dream? But



let ring - | P.M. - | P.M. - |



In the mist, dark fig-ures move and twist. Was all
In the night, the fires are burn ing bright. The rit - u - al
I feel drawn to wards the chant ing hordes, seem to



let ring - | P.M. P.M. - | P.M. P.M. - | let ring - | P.M. - | P.M. P.M. - |



this for real or just some kind of hell?
has be gun. Sa - tan's work is done.
mes-mer ize, can't a void their eyes. } Six, -



let ring - | P.M. - | P.M. P.M. - |

(Gtr. 1, cont. in slashes)

Chorus

Chorus

Gtr. 1

G/B

C5

D5

six, six, the num - ber of the beast.

Gtr. 2

P.M. -----

P.M. ---

To Coda

C5

G/B

C5

(3rd time, cont. in notation)

1. Hell and fire were spawned
2. Sac - ri - fice is go -
3. Six, six, six, the one

P.M. -----

1.

D5

(cont. in notation)

to be re - leased.

2.

D5 open

ing on to - night.

Gtrs. 1 & 2

P.M. - -

P.M.

P.M. - -

Interlude

D5^{open} E5 D5^{open} E5 F5 E5 F5 G5 F5 G5 F5 G5 F5

let ring - - - - - let ring - - - - - let ring - - - - -

*Voc. tacet on repeats.

4.

Guitar Solo

G5 F5 G5 F5 B \flat 5 F5¹

Rhy. Fig. 5

Gtrs. 1 & 2

P.M. - - - - -

Gtr. 3 (dist.)

let ring - - - - - (cont. in slashes)

f w/ wah-wah

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

C/E F5 C/E F5 C/E B \flat 5

End Rhy. Fig. 5

P.M. - - - - -

F5
 C/E F5 C/E F5 C/E Bb5
 (tr) (tr) (tr)
 (15) (17) (15) (18) 18 18 15 (18) (15) 13 (15)

The musical score for guitar consists of two staves. The top staff is a standard musical notation in G major, featuring a melodic line with various ornaments and a final cadence. The bottom staff is a fretboard diagram showing the fret numbers for the left hand. The diagram includes a sequence of fret numbers: 15, 13, 15, 18, 17, 15, 17, 18, 17, 15, 18, 20. It also shows a sequence of fret numbers: 20, (20), 18, 20, (20). The diagram is labeled with 'Gtrs. 1 & 2' and 'P.M.' (Pedal Point).

Interlude

Gtr. 3 tacet

N.C.

C

Bb5 N.C.

G5

F5

[illegible]

Guitar Solo

Rhy. Fig. 6

Gtrs. 1 & 2

Gtr. 4 (dist.)

f

P.M. --

F5¹ G5^{III} Bb5 C5 D5

End Rhy. Fig. 6

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (3 times)

F5 G5 Bb5

C5 D5 F5 G5

Bb5 C5 D5 F5

8va

G5 Bb5 C5 D5

8va

loco

Interlude

Gtr. 2: w/ Rhy. Fig. 6 (1 3/4 times)

Gtr. 4 tacet

F5

G5

Bb5

C5

D5

Gtr. 4

Gtr. 1
divisi

(15) 7 7 7 7 7 7 7 10 10 10 10 10 10 12 12 12 12 12 12 12 3 5 5 7

7 7 7 7 7 7 7 10 10 10 10 10 10 12 12 12 12 12 12 12 3 5 5 7

5 5 5 5 5 5 5 8 8 8 8 8 8 10 10 10 10 10 10 10 1 5 5 5

D.S. al Coda

F5

G5

Bb5

C5

Gtr. 1 & 2

(7) 7 7 7 7 7 7 7 10 10 10 10 10 10 12 12 12 12 12 12 12 3 5 5 (5)

7 7 7 7 7 7 7 10 10 10 10 10 10 12 12 12 12 12 12 12 3 5 5 (5)

5 5 5 5 5 5 5 8 8 8 8 8 8 10 10 10 10 10 10 10 1 5 5 (5)

5. This

Coda

D

Dsus4

D5

D

Dsus4

— for you and me. — 6. I'm com-ing

Gtr. 1

P.M. ----- P.M. - P.M. - P.M. - P.M. - P.M. -----

(5) 5 5 5 4 5 5 7 7 7 7 7 7 7 5 5 5 5 5 5 5 4 5 5

Gtr. 2

mf

P.M. ----- P.M. -----

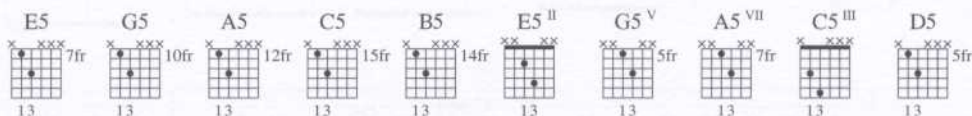
(5) 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5

5 5

from Iron Maiden

The Phantom of the Opera

Words and Music by Steven Harris



Intro

Fast Rock ♩ = 172

N.C.

*Gtrs. 1 & 2 (dist.)

mf

Play 3 times

*Composite arrangement

Gtr. 1

Gtr. 2

All right, yeah!

8va

f

12 12 12 13 13 13 15 15 15 14 14 14 19 15 17 19 15 17 19 15 17 19 15 17 19 15 17 19 15 17 19

8va

f

8 8 8 10 10 10 12 12 12 15 15 15 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15

*Em G5 D5 Em

Gtrs. 1 & 2 *loco*

7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7 7 7 10 7 7

12 10 12 10

*Chord symbols reflect overall harmony.

G5 D5 F#m Gm

Play 3 times

7 7 7 10 7 7 12 10 9 9 9 12 9 9 9 9 12 9 9 10 10 10 13 10 10 10 10 13 10 10



3rd time, Gtr. 4: w/ Fill 4

E5

B5

C5

D5

G5/D

D5

Em

Rhy. Fig. 1

Gtrs. 1 & 2

9 7 7 X X 4 4 X X 5 5 X X 7 5 5 7 7 7 7 10 7 7 7 7 10 7 7

D5

Em

End Rhy. Fig. 1

1.

Rhy. Fill 1

D5

End Rhy. Fill 1

7 7 7 10 7 7 7 5 5 7 7 7 7 10 7 7 7 7 7 10 7 7 7 7 10 7 7 7 5 5 5

2.

D5

N.C.

Verse
N.C.

1. I've been

liv - ing so long

for you, now you

3. I'm

stand - ing in the

wings there, you

run - ning

hid - ing, in

Rhy. Fill 2

End Rhy. Fill 2

Riff A

7 7 7 10 7 7 7 5 5 4 5 4 4 4 5 4 5 7 4 5

Em

won't get a way from my grasp.
wait for the cur - tain to fall.
my dreams you're al - ways there.

5 4 5 4 5 7 7 7 7 10 7 7 7 7 10 7 7

Fill 4
Gtr. 4

7

D5 Em D5 N.C.

You've been
And
You're the

End Riff A

7 7 7 10 7 7 7 5 5 5 | 7 7 7 10 7 7 7 7 10 7 7 | 7 7 7 10 7 7 7 5 5 4 5

Gtrs. 1 & 2: w/ Riff A

liv - ing so long in hid - ing, and hid - ing be - hind that false
know - ing the ter - ror and hold - ing you have on us
Phan - tom of the Op - 'ra, you're the dev - il, you're just out to

Em D5 Em D5

Gtrs. 1 & 2: w/ Rhy. Fill 1

mask.
all.
scare.

And
Now
You

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 B5 C5 D5 G5/D D5

you know and I know that you know gon - na you scratch ain't got that long to
I know that you're mind and my soul, it and just floats me through and the
dam - aged my

Em D5 Em D5

Gtrs. 1 & 2: w/ Rhy. Fill 1

To Coda

last.
maul.
air.

Your
And
You

E5 B5 C5 D5 G5/D D5

1.
Gtrs. 1 & 2: w/ Rhy. Fill 2

Em D5 Em D5 N.C.

past. _____
call. _____

Hey, uh. _____

2. You're

2. Gtrs. 1 & 2: w/ Rhy. Fill 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.)

E5 B5 C5 D5 G5/D D5

Ooh.

Half-time feel

[illegible]

7 9 9 7 9 9 | 7 9 9 7 7 5 | 7 9 9 7 9 9 | 7 9 9 7 7 5

Pitch: B B B B B

Riff B1

Gr. 2

P.M. -----

P.M. -----

7	9	9	9	7	9	9	9	7	9	9	9	7	5	7	9	9	9	7	9	9	9	7	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

C5 E5 D5
End Riff B

P.M. ---| P.H. ---| P.H. ---| P.M. ---| P.H. ---| P.H. ---|

Pitch: D G G B B B

P.M. ---| P.H. ---| P.H. ---| P.M. ---| P.H. ---| P.H. ---|

P.M. ---| P.H. ---| P.H. ---| P.M. ---| P.H. ---| P.H. ---|

End Riff B1

Bridge
Gtrs. 1 & 2: w/ Riffs B & B1

E5 D5 E5 D5

Keep your dis - tance, walk a - way, don't take his bait. Don't you
Watch your step, he's out to get you. Come what may, don't you

stray, don't fade a way.
stray from the nar - row way.

End half-time feel

Gtr. 1: w/ Riff B (last 2 meas.) *Gtr. 1: w/ Riff B (last 2 meas.)

E5 D5 E5 D5

P.M. ---| P.H. ---| P.H. ---| P.M. ---| P.H. ---| P.H. ---|

P.M. ---| P.H. ---| P.H. ---| P.M. ---| P.H. ---| P.H. ---|

P.M. ---| P.H. ---| P.H. ---| P.M. ---| P.H. ---| P.H. ---|

slight rit.

*w/ slight rit. on last 2 beats.

Guitar Solo

Slower ♩ = 164 (♩ = $\frac{3}{4}$)

Gtr. 3 (dist.)

C5

Em

mf

rake - - -

3

14 12 15 (15) 12 14 (14) 12 14 14 12

Riff C

Gtr. 4 (dist.)

mf

5

Gtr. 1

w/ clean tone

let ring - - -

7 8 9 7 9

Gtr. 2

w/ clean tone

let ring - - -

0 2 0 2 0 2 0 0 3 2 0

F G Em

End Riff C

let ring ----- let ring ----- let ring -----

let ring -----

*T T

*T = Thumb on 6th string

Gr. 3

C

Em

let ring

let ring

Gr. 1

let ring

let ring

Gr. 2

let ring

let ring

F

G

Em

8va

let ring

let ring

let ring

Em

8yq

The image displays a musical score for the piece "The Wind" by George Gershwin, arranged for guitar, piano, and double bass. The score is presented in three systems, each with a grand staff (treble and bass clefs) and a separate line for the guitar.

System 1: The guitar part begins with a melodic line in the treble clef, featuring a series of eighth notes and a final measure with a "loco" marking. The piano part (middle staff) shows a series of chords and single notes. The double bass part (bottom staff) is marked with "17/19" and features a series of chords and single notes.

System 2: The guitar part continues with a melodic line, including a "let ring" instruction. The piano part (middle staff) shows a series of chords and single notes. The double bass part (bottom staff) is marked with "let ring" and features a series of chords and single notes.

System 3: The guitar part continues with a melodic line, including a "let ring" instruction. The piano part (middle staff) shows a series of chords and single notes. The double bass part (bottom staff) is marked with "let ring" and features a series of chords and single notes.

The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "loco" and "let ring". The guitar part is written in a style that suggests a specific playing technique, possibly a fingerstyle or a specific type of guitar.

*Flip pickup selector switch from neck to bridge position.

C **Em**

let ring

8 8 8 8 9 | 8 8 8 8 0 | 7 8 9 7 | 8 8 8 8

1 0 2 3 | 1 0 2 3 | 0 2 0 0 | 0 0 0 0 2

F **G** **Em**

let ring

6 5 6 5 7 | 8 6 8 6 5 6 5 | 7 7 8 | 7 8 9 7

0 1 2 3 | 0 3 4 5 | 0 0 0 0 0

8va

fdbk.

Pitch: B B A

Slower ♩ = 141 (♩♩ = ♩♩)

Em

[illegible]

*Bass arr. for gtr.

Exercise 1

5 5 7 5 5 7 5 5 7 5 5 7 3 3 5 3 3 5 3 3 5 3 3 5 5 5 7 5 5 7 5 5 7 5 5 7

Gtrs. 6 & 7: w/ Riff E (2 times)
2nd time, Gtr. 1: w/ Rhy. Fill 3

E5 **G5** **A5** **C5** **B5**

Gtr. 2 *f* *(2nd time, cont. in notation)*

Gtr. 1 *f*

9 7 7 7 12₁₀ 10 10 10 12₁₀ 10 10 10 14₁₂ 12 12 12 14₁₂ 12 12 12 5₃ 3 3 3 7₅ 5 5 5

Slower ♩ = 110

2nd time, Gtrs. 6 & 7 tacet

1st time, Gtrs. 6 & 7 tacet

E5

Gtr. 6

G5

w/ bar

(7)

- 2 1/2

Gtr. 7

w/ bar

(7)

- 1

Rhy. Fig. 2

*Gtrs. 1 & 2

*Composite arrangement

Rhy. Fill 3

Gtr. 1



9
7

7 7 7 7 9
7

7 7 7

E5

End Rhy. Fig. 2

Riff F

Gtrs. 1 & 2

Gtr. 6

Gtrs. 1 & 2

End Rhy. pg. 2

Rht F

Gtr. 6

f

9 9 9 9 5 7
7 7 7 7 3 5

12 11 12 11 12 11 12 12 12 12 10 12 10 12 10 12 10 12

Riff F1

Gtr. 7

[illegible]

G5

A5

C5

D5

E5

Musical score for "The Wind" by John Williams. The score is written for a single melodic line in treble clef, key signature of one sharp (F#), and 2/4 time. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bass line is represented by a series of numbers (fingerings) and slurs, corresponding to the notes in the melody. The piece is marked with '3' indicating triplets.

Gtr. 3

GS

A5

C5

DS

Gu. 3

3

f

12 12

Gtr. 6

End Rift F

[illegible]

Gtr. 7

End Rift F1

Gtr. 7

End Riff F

Guitar Solo

Gtrs. 6 & 7 tacet

E5^{II}

Rhy. Fig. 3

Gtrs. 1 & 2

15 15 (15) 15 15 (15) 13 15 13 15 13 12 13 12 14 14 15 16 14 15 17 17

Fill 3

End Fill 3

12

Fill 3A

End Fill 3A

9

G5^V

A5^{VII}

C5^{III}

D5

End Rhy. Fig. 3

17 17 17 15 17 16 15 17 15 17 15 14 15 14 16 14 16 14 12 14 12 14 12 12 (12) 4 5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

E5

4 5 7 5 4 5 4 5 4 5 4 5 7 4 (4) 16 17 16 17 19 17 16 17 16 18 16 17 16 17 16 19 16 (16) 16 15

The image shows a musical score for two guitar parts, Gtr. 4 and Gtr. 3. The score is divided into four measures labeled G5, A5, C5, and D5. The top staff (Gtr. 4) is in treble clef with a key signature of one sharp (F#). The bottom staff (Gtr. 3) is also in treble clef with a key signature of one sharp (F#). The bottom staff includes fret numbers and fingerings. The first measure (G5) shows a triplet of eighth notes (fret 15, 17, 17) and a sixteenth note (fret 15). The second measure (A5) shows a triplet of eighth notes (fret 16, 16, 16) and a sixteenth note (fret 16). The third measure (C5) shows a triplet of eighth notes (fret 14, 12, 14) and a sixteenth note (fret 14). The fourth measure (D5) shows a triplet of eighth notes (fret 14, 12, 14) and a sixteenth note (fret 14). The bottom staff includes a wavy line indicating a tremolo effect in the second measure.

[illegible]

A5 C5 D5 E5

Gtr. 4

8va

(15) / 17 15 17 17 17 (17) 15 17 15 17 19 15 17 17 15 17 15 17 17 15

[illegible]

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtrs. 6 & 7: w/ Riffs F & F1

Gtr. 4 tacet

E5 G5 A5 C5 D5

8va-7

(17)

E5 G5 A5 C5 D5

*2nd time, D.S. al Coda
(take repeats)

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
1st time, Gtrs. 6 & 7: w/ Fills 3 & 3A

E5 G5 A5 C5 D5

Gtr. 4

fdbk. fdbk.

7 7 7 7 (7) 7 7 7 7 (7) 10 10 10 10 12 12 12 12 10 9

*Resume Tempo I.

Coda

E5 B5 C5 D5 G5/D D5 E5 N.C.

haunt me, you taunt me, you tor - ture me back at your lair!

Gtrs. 1 & 2

9 9 X X 4 4 X X 5 5 X X 7 5 5 7 9

from *Piece of Mind*

Revelations

Words and Music by Bruce Dickinson

Intro

Moderately slow ♩ = 73

**G5 A5 G5 A5

Csus4

C

G5

D5

G5 A5

G5 A5

*Gtrs. 1 & 2 (elec.)

Play 3 times

f
w/ dist.

let ring -----

TAB

The Intro section consists of two staves. The top staff is a guitar staff in 4/4 time, starting with a double bar line and a repeat sign. It contains a series of chords: G5, A5, G5, A5, C, G5, D5, G5, A5, G5, A5. The bottom staff is a bass staff, also in 4/4 time, with a double bar line and a repeat sign. It contains a series of notes and rests: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The notation includes various symbols such as 'f' for fortissimo, 'w/ dist.' for with distortion, and 'let ring' for a sustain effect.

*Composite arrangement

**Chord symbols reflect implied harmony.

Csus4

C

G5

D5

A5

F5

G5

A5

G5

Rhy. Fig. 1

let ring -----

This section continues the musical notation from the Intro. The guitar staff shows a series of chords: C, G5, D5, A5, F5, G5, A5, G5. The bass staff shows a series of notes and rests: 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. The notation includes various symbols such as 'let ring' for a sustain effect and 'Rhy. Fig. 1' for a rhythmic figure.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

A5

F5

A5

F5

G5

A5

G5

1. O God of Earth and Al - tar, bow

End Rhy. Fig. 1

The Verse section consists of two staves. The top staff is a guitar staff in 4/4 time, starting with a double bar line and a repeat sign. It contains a series of chords: A5, F5, G5, A5, G5, A5, F5. The bottom staff is a bass staff, also in 4/4 time, with a double bar line and a repeat sign. It contains a series of notes and rests: 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The notation includes various symbols such as 'End Rhy. Fig. 1' for a rhythmic figure and '1. O God of Earth and Al - tar, bow' for the lyrics.

G5 A5 G5 A5 F5 G5 A5 G5

down and hear our cry. Our earth - ly rul - ers fal - ter, our peo - ple drift and die. The

A5 F5 G5 A5 G5 A5 F5

walls of gold en - tomb us, the swords of scorn di - vide. Take not thy thun - der from us, but

Interlude

Gtrs. 1 & 2 tacet

G5 Am F#sus2 C C#sus2 C#sus2/B

take a - way our pride.

Gtr. 3 (elec.) w/ dist. *mf*

Gtr. 4 (elec.) *divisi* *mf* w/ dist.

Rhy. Fill 1 End Rhy. Fill 1 Riff A End Riff A

Gtrs. 1 & 2 Gtr. 5 (acous.) *mf* let ring throughout

Gtr. 5: w/ Riff A (2 1/2 times)

Am F#sus2 C C#sus2 C#sus2/B Am F#sus2

Gtr. 3 Gtr. 4

G5 A5 G5 D5 F5 G5 A5 G5 A5

Rhy. Fig. 4 End Rhy. Fig. 4

P.M. P.M. - 4 P.M. P.M.

G5 A5 G5 D5 F5 G5

slight rit.

Rhy. Fig. 5 End Rhy. Fig. 5

P.M. P.M. - 4 P.M. P.M.

slight rit.

Verse

Tempo I

Gtrs. 1-4 tacet
Gtr. 5: w/ Riff A

Gtr. 5: w/ Riff A (4 times)

Am F#sus2 C C#sus2 C#sus2/B Am F#sus2

2. Just a babe in a black a - byss, no
came to me with a ser - pent's kiss as the

C C#sus2 C#sus2/B Am F#sus2 C C#sus2 C#sus2/B

rea-son for a place like this. The walls are cold and souls cry out in pain. An
Eye of the Sun rose on her lips. Moon-light catch-es sil-ver tears I cry.

Am F#sus2 C Csus2 Csus2/B

easy way for the blind to go, a clever path for the fools who know the
 So we lay in a black embrace, and the seed is sown in a holy place. And I

Am F#sus2 C Csus2 Csus2/B

Secret and of the Hanged Man, the smile on his lips.
 watched and I wait - ed for the dawn.

Gtrs. 1 & 2

3 2

Chorus

A5 G5 A5 C5 D5 F5 G5 A5 G5 A5 C5

The light of the blind, you'll see, the ven-om tears my spine. The Eyes of the

2 2 2 2 3 2 2 2 2 3 3 0 0 3 5 2 2 2 2 3 2 2 2 2 3

1.

2.

Tempo II

Gtrs. 1 & 2 tacet
 Gtr. 5: w/ Riff A

D5 F5 G5 Am F#sus2 C Csus2 Csus2/B A5 G5

Nile are o - pen - ing, you'll see. 3. She see.

3 3 0 3 5 2 2 2 3

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

1. 2.

A5 N.C. G5 A5 N.C. G5 D5 F5 G5 A5 G5 F5 G5 A5 G5

Go!

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1st meas.)

A5 G5 A5 G5 D5 F5 G5 A5 G5 A5 G5 A5

Guitar Solo

Gtr. 3

G5 D5 F5 G5 A5 D5/A A5 Dm/A A5 D5/A

Gtrs. 1 & 2

Rhy. Fig. 6

P.M. P.M. P.M. - - P.M. - -

(2) 0 2 0 2 0 0 5 7 5 3 5 9 7 7 9 0 0 9 0 0 10 9 7 7

C5/A D5 C5 B5 A5 D5/A A5

(7) (7) 2 9 8 10 7 8 7 10 8 10 8 7 8 7 9 7 7 (7) 5 7 (7) 12 12 15 12 12 (7) 14

End Rhy. Fig. 6

P.M. - - P.M. - - P.M. - -

0 0 7 0 0 7 5 7 5 5 4 2 2 0 2 0 0 0 9 7 7 9

A5 D5/A A5 Dm/A A5 D5/A C5/A

8va

steady gliss.

14 (14) 5 14 18 17 20 20 1 20 20 1 20 20 1 20 17 17 20 1

D5 C5 B5 A5 D5/A A5 Dm/A A5 D5/A
 8va- loco
 (20) 20 20 17 20 19 17 17 17 19 19 (19)

[illegible]

Gtr. 3 tacet

Dm/A A5 D5/A C5/A D5 C5 B5

Gtr. 4

15ma-----loco

P.H.-----

7 5 7 5 7 5 7 5 7 5 7 5

(7) 5 7 5 7 5 (5)

1/4

7 5 7 6 5 3

A5 D5/A A5 Dm/A A5 D5/A C5/A

The first system of musical notation for 'The Sound of Silence' in G major. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chords A5, D5/A, A5, Dm/A, A5, D5/A, and C5/A are indicated. The melody begins with a whole note A5, followed by a half note D5/A, and then a series of eighth and sixteenth notes. The system ends with a double bar line.

D5 C5 B5 A5 D5/A A5 Dm/A A5 D5/A

1 hold bend

(5) 7 5 7 (7) 5/7 5 8 13 15 15 15 (15)

/10 /14

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on a single staff in treble clef, 4/4 time, and one sharp (F#) key signature. The melody is written on a single staff. The lyrics are: "Hello, hello, good morning to you, / I've come to a new place, / It's a quiet place, / It's a quiet place, / The sound of silence." The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some handwritten annotations in red ink, including "8va" and "3". The score is divided into measures by vertical bar lines.

[illegible]

Interlude

2nd, 3rd & 4th times, Gtr. 4 tacet

1st time, Gtr. 4 tacet

Am G C Dm F G C G/B Am C G/B Am A5 G5 A5

8va - - -

Gtr. 4

Gtr. 1
divisi

Gtr. 2

(20)

Tempo I

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

Gtrs. 1 & 2: w/ Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 1

12 4 3

G5 A5 G5

4. Bind

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

A5 F5 G5 A5 G5 A5 F5

all of us — to - geth - er, a - blaze with hope and free. No storm or heav - y weath - er will

G5 A5 G5 A5 F5 G5 A5 G5

rock the boat, — you'll see. The time has come to close — your eyes — and still the wind and rain. For the

Outro

Gtrs. 1 & 2: w/ Rhy. Fill 1

Gtr. 5: w/ Riff A

A5 F5 G5 Am F#sus2 C C#sus2 C#sus2/B

one who will be King, — the Watch - er in — the Ring, — it is You. —

Am F#sus2 C C#sus2 C#sus2/B Am

Oh, — it is You. —

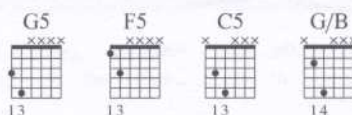
Gtr. 5

rit.

from *The Number of the Beast*

Run to the Hills

Words and Music by Steven Harris



Intro
Moderate Rock ♩ = 120

N.C.

Gtr. 3 (dist.)
(Drums)

3

A5 Riff A D5

f

12 15 12 15 10 13

TAB

*Gtrs. 1 & 2 (dist.)

3

Rhy. Fig. 1

f

9 9 7 0

TAB

*Composite arrangement

A5

C5

D5

G5

A5

End Riff A

10 13 10 13 12 15 (12) 15 8 11 8 11 10 13 (10) 13 8 10 8 10 10 12 (10) 12

End Rhy. Fig. 1

7 7 7 9 0 5 5 5 7 0 0 0 0 2 2 0 0

let ring -----

TAB

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)
Gtr. 3: w/ Riff A (3 3/4 times)

A5 D5 A5 C5 D5

1. White man came across the sea, he brought us pain and

G5 A5 D5 A5

mis - er - y. He killed our tribes, he killed our creed, he

C5 D5 G5 A5 D5

took our game for his own need. We fought him hard, we

A5 C5 D5 G5 A5

fought him well, out on the plains we gave him hell. But

D5 A5 C5 D5

man - y came, too much for Cree. Oh, will we ever

Interlude Faster ♩ = 180

G5 D5 D5

be set free?

Gtr. 3

w/ bar

hold bend

8 10 8 10 10 13 (10 13) (10 13) (10 13) (10 13) (10 13)

-1 -1 -1

Gtrs. 1 & 2

P.M.

0 0 3 2 0

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

Verse

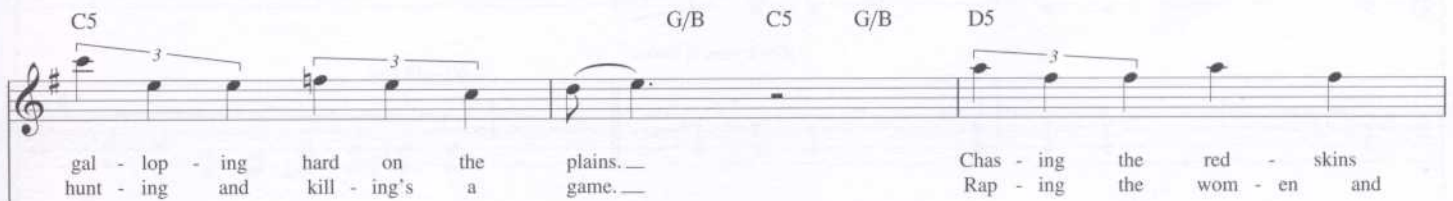
1st time, Gtr. 3 tacet

D5



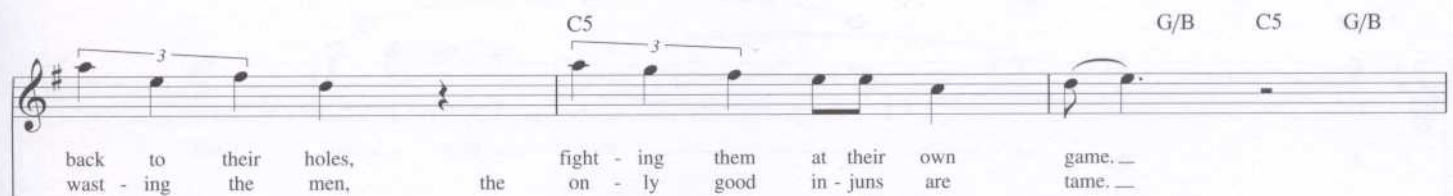
2. Rid - ing through dust - clouds and
3. Sol - dier blue in the

bar - ren wastes, —
bar - ren wastes, —



gal - lop - ing and hard on the plains. —
hunt - ing and kill - ing's a game. —

Chas - ing the red - skins
Rap - ing the wom - en and



back to their holes, the fight - ing them at their own game. —
wast - ing the men, the on - ly good in - juns are tame. —



A5 C5 F5

Mur - der for free - dom, a stab in the back, wom - en and chil - dren and
 Sell - ing them whis - key and tak - ing their gold, en - slav - ing the young and de -

D5

cow - ards at - tack. _____
 stroy - ing the old. _____

Chorus
 G5
 Rhy. Fig. 2A

Gr. 2

Run

Gr. 2

(Gr. 2, cont. in slashes)

Gr. 1

P.S.

Rhy. Fig. 2

P.M.

F5

to the hills,

P.M.

P.M.

C5

G/B

G5

run for your lives.

P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 6 meas.)

End Rhy. Fig. 2A

F5

Run to the hills,

End Rhy. Fig. 2

P.M.

1.

C5

G/B

G5

Gtr. 2

run for your lives.

Gtr. 1

P.M.

2.
G5

E
⑥
open
P.M.
(cont. in notation)

Gtr. 2

lives.

Gtr. 3

*w/ wah-wah

12

*Used as filter.

Gtr. 1

P.M.

Guitar Solo

E5

G5

Gtr. 3

15

(15) 15

12

12

12

12

15

12

15

12

15

12

14

Rhy. Fig. 3

Gtrs. 1 & 2

P.M.

C5

*G/B

C5

G/B

C5

G/B

C5

G/B

G5

12

14

14

(14)

12

14

12

12

14

14

12

14

12

End Rhy. Fig. 3

P.M.

*Chord symbols reflect implied harmony.

Gtr. 3

E5

8va --- loco

P.H.

G5

Pitch: D

1st time, Gtr. 3 tacet

A5

A5

B5/A

C5/A

D5/A

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 4

A5

B5/A

C5/A

D5/A

Yeah.

A5

B5/A

C5/A

D5

A musical staff in treble clef with a key signature of one sharp (F#). The melody consists of a half note F#4, followed by a half note G#4, then a quarter note A4, and a quarter note B4. A slur covers the last two notes. The staff ends with a double bar line. Below the staff, the word "Ah." is written.

Gtrs. 1 & 2

Gtrs. 1 & 2

P.M. - - | P.M. - - | P.M. | P.M. - - | P.M. - - | P.M. | P.M. - - | P.M. - - | P.M. |

9 7 9 7 9 7 11 9 11 9 12 10 12 10 12 10 14 12 14 12 14 12 14 12 14 12

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 1/2 times)

G5

F5

Run to the hills,

C5

G/B

G5

run for your lives.

F5

Run to the hills,

C5 G/B G5

run for your lives.

F5

Run to the hills,

C5 G/B G5

run for your lives.

F5

Run to the hills,

C5 G/B G5 Free time

run for your life!

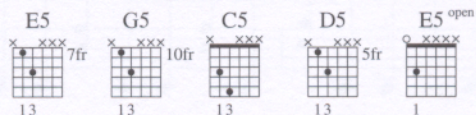
Gtrs. 1 & 2 rit.

run for your life!

from Iron Maiden

Running Free

Words and Music by Steven Harris and Paul Andrews



Intro

Moderately fast Shuffle ♩ = 170 (♩ = $\frac{3}{4}$)

N.C.

**E5

G5

*Gtr. 1

(Drums)

3



T
A
B

12

7 7 7 7 7 7 7 7

7 7 7 5 5 5 5

*Bass arr. for gtr.

**Chord symbols reflect implied harmony.

E5

C5

D5

E5



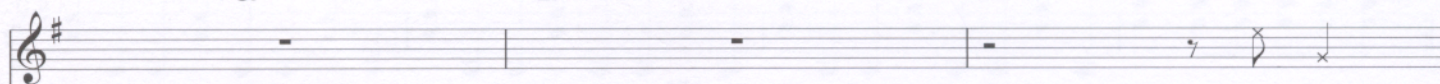
G5

E5

C5

D5

E5



Spoken: O - kay.

Gtr. 1

***Gtr. 2 (dist.)
divisi



***Two gtrs. arr. for one.

Gtr. 1 tacet

Gtr. 2

E5

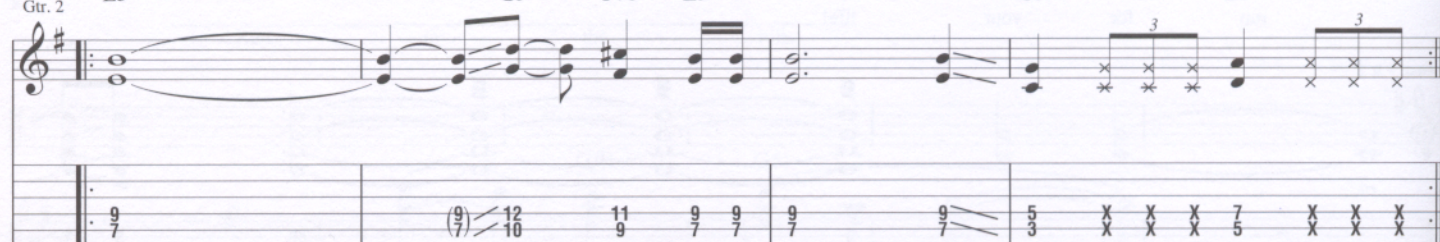
G5

F#5

E5

C5

D5



Verse

E5 C5 D5 E5

1. Just six - teen, a pick - up truck, — out of mon - ey, the
 spent the night in L. A. jail — and lis - tened to —
 3. Pulled her at the Bot - tle Top, — a whis - key, danc - ing,

G5 A5 E5 C5 D5

out of luck. — I've got no - where to call my own. —
 si - rens wail. — But they ain't got a thing on me. — I'm
 dis - co hop. — Now all the boys are af - ter me, — and

E5 G5 A5 G5 F#5 E5 G5

Hit the gas — and here I go. — I'm run - nin' free, —
 run - nin' wild, — I'm run - nin' free. —
 that's the way — it's gon - na be. —

Rhy. Fig. 1

*Upper Bkgd. Voc. sung
 2nd & 3rd times only.

E5 D5 E5 D5 E5 C5 D5

— yeah. — I'm run - nin' free. —

End Rhy. Fig. 1

To Coda 

Gtr. 2: w/ Rhy. Fig. 1

E5 G5 E5 D5 E5 D5 E5

I'm run - nin' free, yeah. I'm run - nin' free.

C5 D5 D5 E5 C5 D5

2. I I'm run - nin' free. Get out - ta my

Interlude

E5
Rhy. Fig. 2

Gtr. 2

G5

way.

Gtr. 3 (dist.) *f*

Gtr. 4 (dist.) *f* *divisi*

*w/ echo set for dotted eighth-note regeneration w/ 4 repeats

E5

C5

D5

End Rhy. Fig. 2

14 12 10 12 10 8 10 8 7 8 7 5 7 5 3 5 3 2 3 2 4 2 4

Gtr. 2: w/ Rhy. Fig. 2

E5

G5

17 15 14 15 14 12 14 12 10 12 10 9 10 9 7 9 7 5 7 5 8 7 7

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 5 tacet

E5 G5 E5 D5 E5 D5 E5 C5 D5

I'm run - nin' free, ____ yeah. ____ I'm run - nin' free. ____

E5 G5 E5 D5 E5 D5 E5 C5 D5

I'm run - nin' free, ____ yeah. ____ I'm run - nin' free. ____ Break! ____

Interlude

E5 N.C. D5 E5 N.C. D5 E5 N.C. 2nd time, Ld. Voc. tacet C5 D5

Ow!

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

let ring - - let ring - -

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

E5 N.C. D5 E5 N.C. D5 E5 N.C. 2nd time, D.S. al Coda 2nd time, Gtrs. 3 & 4 tacet C5 D5

Gtr. 3

Gtr. 4 divisi

Coda

D5 E5 C5 D5

I'm run - nin' free, ____ Oh. ____

Outro

E5 Voc. Fig. 1 G5

(I'm run - nin' free, ____

Rhy. Fig. 4

Gtr. 2

A5 C5 D5

End Voc. Fig. 1

yeah, I'm run - nin' free.) I'm

End Rhy. Fig. 4

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Rhy. Fig. 4 (3 times)

E5 G5 A5 C5 D5

run - nin', I'm run - nin', I'm run - nin'. Oo, yeah, yeah. I'm

E5 G5 A5 C5 D5

run - nin', I'm run - nin', I'm run - nin'. Oh, yeah.

E5 G5 A5 C5 D5

Run - nin', I'm run - nin', I'm run - nin'. Yeah!

E5

Gtr. 2

Gtr. 3

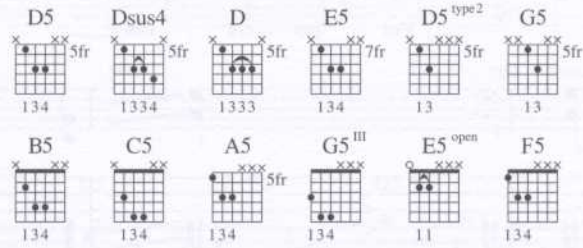
Gtr. 4
divisi

Ow, ow!

Ow, ow!

from *Piece of Mind*
The Trooper

Words and Music by Steven Harris



Intro

Moderately fast Rock ♩ = 160

*E5 D5 C5 D5 G5 D5 E5 D5

Gtrs. 1 & 2 (dist.)

Riff A

mf

TAB

7 7 7 5 7 5 5 5 3 5 | 3 3 3 2 3 5 5 7 | 7 7 5 7 5 5 5 3 5

*Chord symbols reflect overall harmony.

Gtr. 2: w/ Riff A

C5 D5 G5 D5 Em D C D5 G5 D5 Em

End Riff A

Gtr. 1

TAB

3 3 3 2 3 5 5 5 7 | 5 5 4 2 4 4 4 2 0 | 2 2 2 0 3 5 5 5 7

2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtr. 1

Gtr. 2

TAB

(7) 5 5 4 2 4 4 4 2 0 | 2 2 2 0 3 5 5 5 7 | 8 7 (8) 7 8 7 (8)

(7) 7 7 5 7 5 5 5 3 5 | 3 3 3 2 3 5 5 5 7 | 9 7 (9) 7 9 7 (9)

D G5 D Em

D G5 D Cmaj7

Fill 1

End Fill 1

Riff B

Fill 1A

End Fill 1A

Riff B1

1.

2.

D G5 D Em

D G5 D Em

D5 G5 D5 E5

End Riff B

End Riff B1

Verse

2nd & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/3 times)

N.C.

D5 G5 D5 E5 N.C.

1. You'll take my life but I'll take yours too. —
2. The horse, he sweats with fear; we break to run. —
3. We got so close, near e - nough to fight. —

You'll fire your mus - ket but I'll
The might - y roar of the
When a Rus - sian gets me

Gtrs. 1 & 2

D5 G5 D5 E5

Rhy. Fig. 1

P.M. -----+

P.M. -----

End Rhy. Fig. 1

as I plunge on in - to cer - tain death.
 We won't live to fight an oth - er day.
 with - out a fear I draw my part - ing groan.

Oh. _____

P.M. ----- (Gtr. 2, cont. in slashes)

Chorus

2nd & 3rd times, Gtr. 2: w/ Rhy. Fill 1

Dsus4 D Dsus4 E5

Gtr. 2

P.M. -----

Rhy. Fill 1

Gtr. 2

P.M. -----

D5

Dsus4 D Dsus4 E5 (cont. in notation)

Oh.

P.M.

To Coda 1

To Coda 2

Interlude

2nd time, Gtrs. 1 & 2; w/ Fills 1 & 1A

Em

D5 G5 D5 E5

Gtr. 1

Fill 2

End Fill 2

P.M.

(2nd time, cont. in slashes)

Fill 2A

End Fill 2A

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

Gtrs. 1 & 2: w/ Riffs B & B1 (1st meas.)

D G5 D Em

D G5 D Cmaj7



1. 2.

Cmaj7 F5 Cmaj7 D

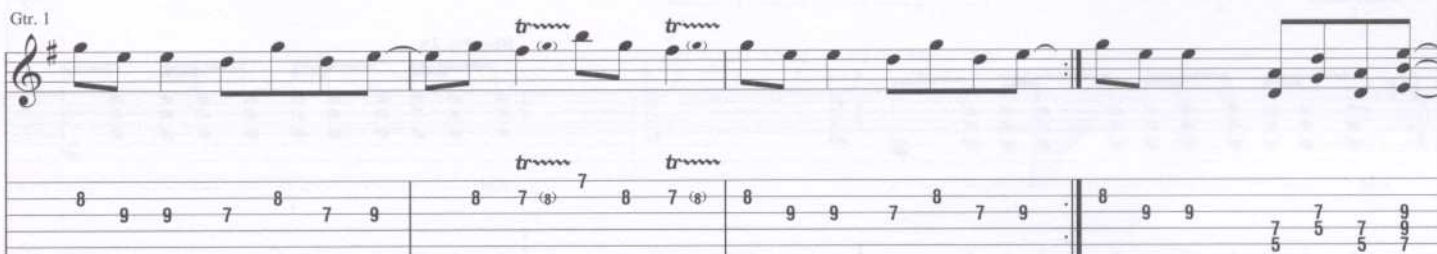
D G5 D Em

D.S. al Coda 1

D5 G5 D5 E5

Fill 3

End Fill 3

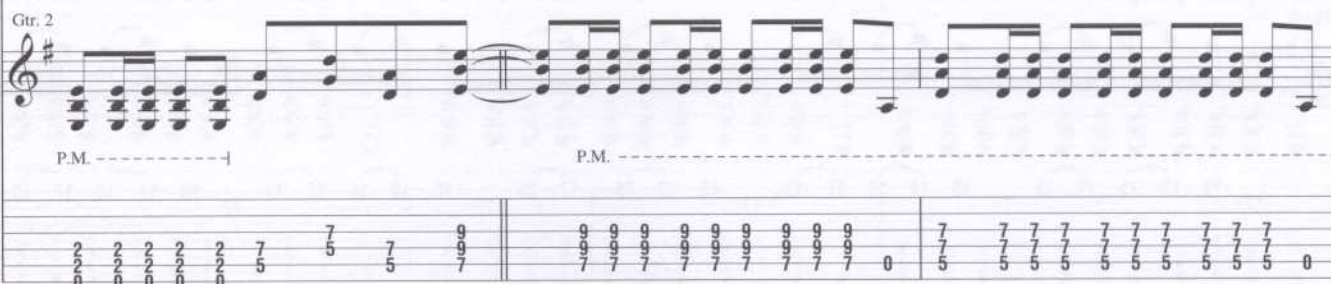
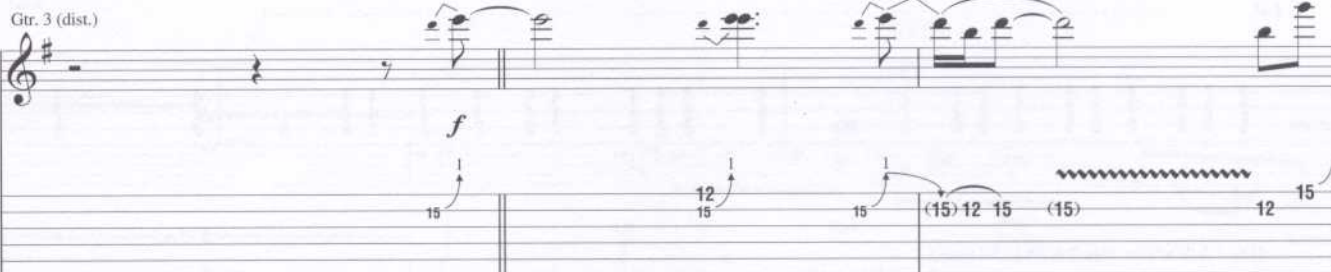


⊕ Coda 1

Guitar Solo

D5 type2 G5 D5 type2 E5

D5



F5 G5^{III} A5 G5^{III}

Rhy. Fig. 3

Rhy. Fig. 3A

P.M.

E5^{open} F5 G5

End Rhy. Fig. 3

End Rhy. Fig. 3A

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1 1/4 times)

A5 G5

Gtr. 4

E5 F5 G5 A5

8va

w/ bar

(12) (12) 17 17 (17) 7 17 19 (19) 17 20 (20) 17 20

-1 1/2

G5 III E5 open F5 D5 type 2 G5 D5 type 2 E5

Gtr. 1

8va

Gtr. 4

(20) (20) 17 20 (20) 17 20 20 19 17 15 1 2 1 1 (19) 19 (19) 17 17 19 (19)

Gtr. 2

Interlude

1st time, Gtrs. 1 & 2: w/ Fills 2 & 2A
1st time, Gtr. 4 tacet
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

Em D G5 D Em D G5 D Cmaj7

1. 2. *D.S. al Coda 2*

1st time, Gtrs. 1 & 2: w/ Riffs B & B1
2nd time, Gtrs. 1 & 2: w/ Riffs B & B1 (1st 3 meas.)

Gtrs. 1 & 2: w/ Fills 3 & 3A

D G5 D D6sus2 D G5 D Em D G5 D E5

♢ Coda 2

Outro

E5 D5 G5 D5 E5 D5 C5 D5 G5 D5 Em

Gtr. 2

P.M. -----|

Gtr. 1

P.M. -----|

Gtr. 2: w/ Riff A (1 1/2 times)

D5 C5 D5 G5 D5 E5 D

Gtr. 1

C5 D5 G5 D5 E5 D C D5 G5 D5 E5

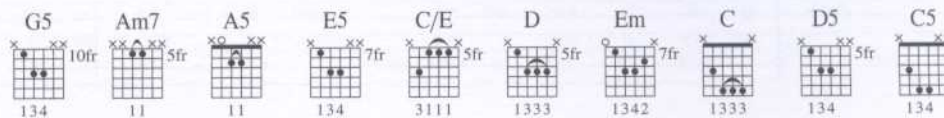
Gtr. 2

Gtr. 1

from Powerslave

Two Minutes to Midnight

Words and Music by Bruce Dickinson and Adrian Smith



Intro
Moderate Rock ♩ = 188

Chord progression: ^{*}Am7 D5/A Am7 D5/A Am7 D5/A

Riff A

Gtr. 1 (dist.)

mf

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

TAB: 5 7 5 7 5 7 5 7

*Chord symbols reflect implied harmony.

Chord progression: Am7 A5 Am7 D5/A Am7 D5/A Am7 D5/A

Gtr. 1

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

Gtr. 2 (dist.)

f let ring --|

TAB: 5 2 5 7 5 7 5 7

Chord progression: Am7 A5 Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Gtr. 1: w/ Riff A

End Riff A

Gtr. 1

P.M. --|

Gtr. 2

let ring --|

TAB: 5 2 5 7 5 7 5 7

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

*Gtrs. 1 & 2

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

*Composite arrangement

Verse

Gtrs. 1 & 2: w/ Riff A

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

1. Kill for gain or shoot to maim, but we don't need a rea-son. The
blind men shout, let the crea- tures out, we'll show the un- be- liev- ers. The
bod- y bags and lit- tle rags of chil- dren torn in two. And the

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

gold- en goose is on the loose and nev- er out of sea- son.
na- palm screams of hu- man flames, of a prime time Bel- sen feast, yeah. As the
jel- lied brains of those who re- main to put the fin- ger right on you. As the

Am7 D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

Black- ened pride still burns in- side this shell of blood- y trea- son.
rea- sons for the car- nage cut their meat and lick the gra- vy. We
mad men play on words and make us all dance to their song. To the

Riff B

Gtrs. 1 & 2

P.M. - - P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. - -

D5/A Am7 D5/A D7sus4 D5 D7sus4 Am7

Here's my gun for a bar - rel of fun, — for the love of liv - ing death. —
 oil the jaws of the war — ma - chine — and feed it with our ba - bies. — } The
 tune of starv - ing a mil - lions to make a bet - ter kind of gun.

Pre-Chorus

Am F/A * G/A Gsus4/A

kill - er's — breed — or the de - mon's seed. The

Riff C

Gtrs. 1 & 2

P.M. ———— P.M. ———— let ring — P.M. ———— P.M. ———— let ring —

End Riff C

*Chord symbols reflect overall harmony.

F F#sus4 C G/B

glam - our, the for - tune, — the pain. — Go to

P.M. ———— P.M. ———— let ring — P.M. ————

Gtrs. 1 & 2: w/ Riff C

Am F/A G/A Gsus4/A

war a - gain, — blood is free - dom's stain. Don't you

Chorus

F5

Gtrs. 1 & 2: w/ Riff D

164

To Coda 1

To Coda 2

F5

G5

A
⑤
open

Gtr. 2

(cont. in notation)

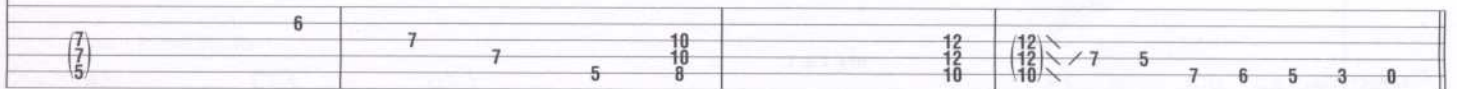


Gtrs. 1 & 2

Gtr. 1

let ring

(1st & 3rd times, Gtr. 2, cont. in slashes)



Interlude

Am7

D5/A

Am7

D5/A

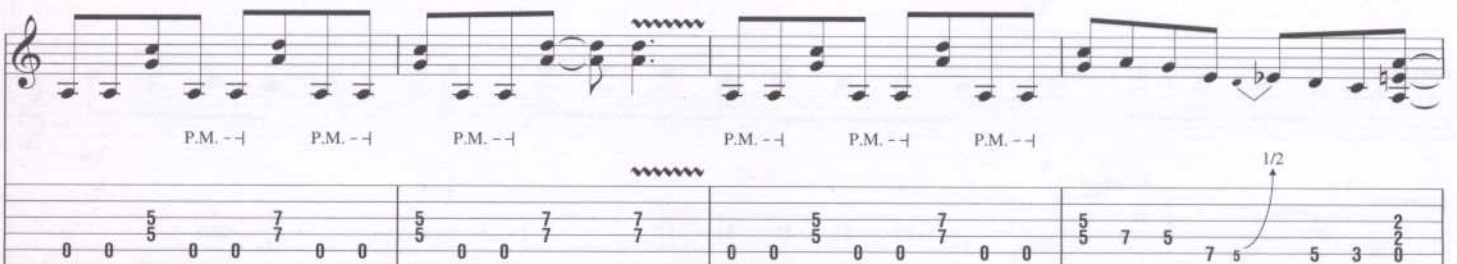
Am7

D5/A

Am7

A5

Gtrs. 1 & 2



D.S. al Coda 1

Am7

D5/A

Am7

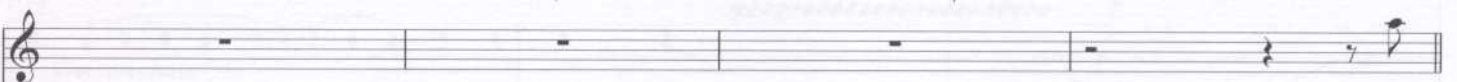
D5/A

Am7

D5/A

Am7

A5



2. The



P.M.

P.M. - -

P.M. - -

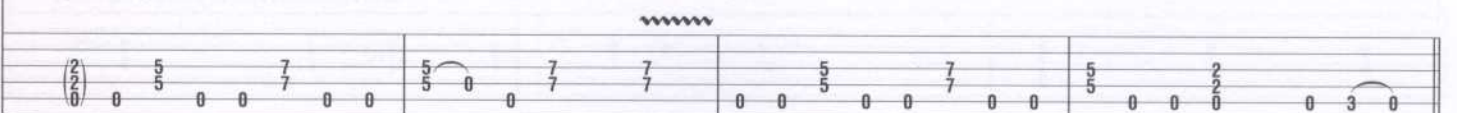
P.M.

P.M. - -

P.M. - -

P.M. - -

P.M. - -



⊕ Coda 1

Guitar Solo

A5 A5 E5/A G5/A

Gtr. 3 (dist.)

mf

grad. bend grad. release w/ bar

1/2 1 -3 1/2

Gtrs. 1 & 2

Rhy. Fig. 1

steady gliss. P.M. --- P.M. --- P.M. ---

(12) (12) 9 (9) 7 7 7 4 5 0 0

10 10 7 7 5 5 5 2 0 0

F5

C/E

Dadd4

A5

E5/A

G5/A

w/ bar grad. dive w/ bar

(0) 2 (2) 5 6 8 6 5 6 5 5 6 5 8 6 5 5

-3 -1

5 5 0 4 4 5 7 4 5 7 9 (9) 4 7 5

5 2 5

F5 C/E D5

W/ bar

W/ bar

6 5 8 6 5 7 5 7 5 4

0 12 (12) (12)

-1 1/2

End Rhy. Fig. 1

P.M. ----

P.M. ----

(7) 7 0 0 4 0 0 5 5 7 5 5 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 E5/A G5/A F5 C/E Dadd4

19 (19) 17 20 20 (20) 17 20 19 17 17 19 20 19 (19) 17 19

1 hold bend

Gtr. 4 (dist.)

mf

12 (12) 14 15 (15) 13 15 12 13 14 12 12 (12) 10 12

1/2 hold bend

Gtr. 4 tacet

A5 E5/A G5/A

8va

12 12 12 12 12 13 15 12 13 15 17 20 20

(19) (19)

(12)

Guitar Solo
Half-time feel

Gtr. 3 tacet

8va F5 C/E D5 *E5 G/B

Gtr. 3

Gtr. 4

steady gliss.

Gtrs. 1 & 2

Rhy. Fig. 2

P.M. ---

P.M. ---

P.M. ---

20 20 17 20 (20) 15 14 14 (14) 12 14 (14)

5 3 5 2 7 7 5 5 7 5 7 5 3 9 9 9 5 2 0 0 5 2 0 0

*Bass plays E pedal (next 16 meas.).

C5 A/C# E5 G/B

P.M. ---

steady gliss.

8 7 9 7 7 7 6 (6) 15 17 16 14 16 15 14 12 14 14 12 14 12

P.M. ---

P.M. ---

5 3 0 0 7 4 4 5 7 4 5 7 9 9 5 2 0 0

C5 G/B A5

3

1

w/ bar

14 13 12 10 (10) 13 12 14 12 14 (14) 12 15 0 (15) 0 (15)

End Rhy. Fig. 2

P.M. ---

P.M. ---

(5) 2 0 0 5 2 5 3 5 3 5 2 2 0 5 7 5 7 5 3

G/B

C5

A/C#

Gtr. 4

Gr. 4

P.M. -----|

1/2

(4)

5 7 5 7

7 | 5 7

9 (9)

steady gliss.

P.M. -----|

P.M.

P.M.

7 5 7 6 7 5 7

E5

G/B

Gtr. 3

[illegible]

Gtr. 4 tacet
C5

G/B

A5

Interlude

C/E

Gtr. 2

(cont. in notation)

Gtr. 3

15ma

loco

Gtr. 3

P.H.

steady gliss.

Gtrs. 1 & 2

*Gtrs. 1 & 2

(Gtr. 2, cont. in slashes)

*Composite arrangement

Gtr. 3 tacet
D5/E

E5

D5

E5

Gtrs. 1 & 2

steady gliss.

G5 D5 E5 C/E D/E

12 7 9 7 7 7 5 7 7 5

Gtr. 1, cont. in notation

Em

Gtr. 2

Gtr. 3

steady gliss.

12

Gtr. 1

Gtr. 4
divisi

8

12

10 12 10 11 12 9 11 9

12 (9)

(12)

(Gtr. 1, cont. in slashes)

*Gtr. 1 to left of slash in tab.

Gtr. 4 tacet

C

D5

Gtrs. 1 & 2

Gtr. 3

(cont. in notation)

E5

Gtr. 3

End half-time feel

Harm.

w/ bar grad. dive

Pitch: G D

Gtrs. 1 & 2

P.M.

(Gtr. 2, cont. in slashes)

Gtr. 3, tacet

C5

D5

Gtr. 2

Gtr. 4

steady gliss.

P.S.

Gtr. 1

Interlude

Gtr. 2: w/ Riff A
Gtr. 3: tacet

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

Gtr. 1

P.M. - - - P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. - - - - -

0 0 5 0 0 7 0 0 5 0 0 7 0 0 0 7 5 7 6 5 3 0

D.S. al Coda 2

Gtr. 1: w/ Riff A (last 4 meas.)

Am7 D5/A Am7 D5/A Am7 D5/A Am7 A5

3. The

Coda 2

Outro

G5/A A5

Gtr. 2 (cont. in notation)

Mid - night,

Gtr. 1 Gtrs. 1 & 2

P.M. P.M.

(12 12 10) 10 10 10 10 7 5 0 0 7 5 0 9 (9) X X X X

F5/A G5/A C5/A D5/A

mid - night, mid - night

P.M. P.M.

10 10 8 0 12 12 10 (12 12 10) (12 12 10) 12 12 10 7 5 (7 7 5)

1.

C5/A A5

is all night.

Rhy. Fill 1 End Rhy. Fill 1

P.M. --- P.M. P.M. ---

(7/5) 0 0 5/3 0 2/0 0 0

2.

Gr. 2: w/ Rhy. Fill 1

C5/A A5

is all night.

Gr. 1

P.M. --- P.M. let ring ---

(7/5) 0 0 5/3 0 2/0 (2) 7

G5/A A5 F5/A G5/A

Gr. 2

Gtrs. 1 & 4

P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. --

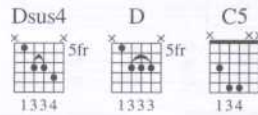
7 9 9 9 X X 9 X X 7 7 X X 10 12 12 12 X X X 12 X X 12 12 X X

5 7 7 7 X X 7 7 X X 8 10 10 10 X X 10 X X 10 10 X X

7 0 0 0 7 0 0 0 5 7 5 7 7 0 0 0 7 0 0 0 7 0 0 0 5 7 5 7

from *Somewhere in Time*
Wasted Years

Words and Music by Adrian Smith



Intro

Moderate Rock ♩ = 150

*E5

Gtr. 1 (dist.)

Fill 1

End Fill 1

mf

12 12 0 0 0 7 0 0 0 0 0 8 0 0 0 0 0 5 0 0 0 0 7 0 0 0 3 0 0

T
A
B

*Chord symbols reflect implied harmony.

Riff A

5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0 12 0 0 0 0 7 0 0 0 0 8 0 0

End Riff A

0 0 5 0 0 0 0 7 0 0 3 0 0 5 0 0 0 0 2 0 0 0 0 3 0 0 0 0 5 0 0 0 0 2 0 0 3 0 0

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 2 (dist.)

mf

7 0 7 0

Gtr. 3 (dist.) *mf* Dsus4 D (cont. in notation)

Gtr. 1

Harm. --- -| w/ bar grad. dive

Pitch: D

Gtr. 2

5 0 0 0 0 2 0 0 0 0

5 5 (5) -1/4 -1/2 -1 1/2

7 7 7 5 7 5

Verse

Gtr. 1 tacet

D5 E5 G5 D5

coast of gold a - cross the sev - en seas, -

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 1

*Gtrs. 2 & 3

P.M. P.M. --- -| P.M. --- -| P.M. --- -| P.M. P.M. --- -| P.M. -

7 9 9 0 0 0 0 0 12 12 12 12 7 7 7 5 5 5 5 5

5 5 5 5 5 5 5 5 10 10 10 10 5 5 5 5 5 5

*Composite arrangement

E5 G5

I'm trav - 'lin' on -

P.M. --- -| P.M. --- -| P.M. P.M. --- -| P.M. --- -| P.M. --- -|

7 7 7 7 7 7 7 7 9 9 9 9 12 12 12 12 12 12

5 5 5 5 5 5 5 5 7 7 7 7 10 10 10 10 10 10

[illegible][illegible]

*Bass plays D.

I'm just a stran - ger to — my - self. — And all the

let ring ————

P.M. P.M. P.M. P.M.

[illegible]

things I some-times do, _____ it is - n't me but some - one else. _____

End Rhy. Fig. 1

P.M. -- -| P.M. --- -| P.M. -- -| P.M. P.M. -- -|

$\begin{array}{r} 12 \\ 12 \\ 10 \end{array} \begin{array}{l} \diagdown \\ \diagup \\ \diagdown \end{array} \begin{array}{l} 7 \\ 7 \\ 5 \end{array}$	7	$\begin{array}{r} 7 \\ 7 \end{array}$	5	5	5	$\begin{array}{r} 7 \\ 7 \end{array}$	5	5	5	$\begin{array}{r} 7 \\ 7 \end{array}$	5	5	5	5	$\begin{array}{r} 7 \\ 7 \end{array}$	$\begin{array}{r} 7 \\ 7 \end{array} \begin{array}{l} \diagdown \\ \diagup \end{array} \begin{array}{l} 12 \\ 12 \end{array}$	$\begin{array}{r} 12 \\ 12 \end{array}$	$\begin{array}{r} 12 \\ 12 \end{array}$	$\begin{array}{r} 12 \\ 12 \end{array}$	$\begin{array}{r} 12 \\ 12 \end{array} \begin{array}{l} \diagdown \\ \diagup \end{array} \begin{array}{l} 4 \\ 5 \end{array}$	3	3	3	3	$\begin{array}{r} 12 \\ 12 \\ 10 \end{array} \begin{array}{l} \diagdown \\ \diagup \\ \diagdown \end{array} \begin{array}{l} 3 \\ 3 \\ 3 \end{array}$	$\begin{array}{r} 0 \\ 0 \\ 4 \\ 5 \\ 5 \\ 3 \end{array}$
---	---	---------------------------------------	---	---	---	---------------------------------------	---	---	---	---------------------------------------	---	---	---	---	---------------------------------------	---	---	---	---	---	---	---	---	---	---	---

Verse

2. I close my eyes, — and
3. Too much my time — on my hands, I've got you

P.M. P.M. ---| P.M. ---| P.M. ---|

00453	45	45	45	45	57	0	57	0	0	997	0	0	997	0	0	997	12	12	12	12
																	10	10	10	10

think of home. —
on my mind. _____

cas - i - ly. —

miss it till it's gone a - way.____
make it through an - oth - er day.____

3rd time, Gtr. 1: w/ Fill 2

till my dy - ing day. _____
hands up to the sky. _____

P.M. P.M. -4

FIM 2 8va-

D5 C5 A5 E5 D5

stand, _____ don't waste your time — al - ways search - ing for — those

1st time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (1st 6 meas.)
 2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2
 3rd time, Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)

Csus2 G5 Cmaj9 A5

wast - ed — years. Face up, _____ make your

End Rhy. Fig. 2

let ring -----

D5 C5 A5 E5 D5

stand, _____ And re - al - ize — you're liv - ing in — the

To Coda

Interlude

Gtr. 1: w/ Fill 1
 E5

Gtr. 1: w/ Riff A (last 3 meas.)

Csus2

gold - en — years. —

Gtrs. 2 & 3 Rhy. Fig. 3

let ring -----

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth notes, with some notes beamed together. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented on a page with a light blue background and a white staff.

D5

End Rhy. Fig. 3

C5

P.M.

[illegible]

Rhy. Fig. 4

[illegible]

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 4 (1 3/4 times)

Gtr. 3: w/ Rhy. Fig. 4 (1 7/8 times)

Gtr. 1 C5 D5 D5 E5

let ring -----

5 5 5 7 0 7 8 8 8 10 10 12 0 12 10 12 10 0 8 0 8 0 10 0 8 0 8 0 10 0 8 0

End Rhy. Fig. 4

[illegible]

C5
 D5
 w/ bar
 (14) 14 14 14 (14) 12 13 (13) (13) 20

E5

19 20 17 0 17 20 19 0 17 20 17 20 19 20 17 0 17 20 19 0 17 0 17 20 19 20 17 0 17 20 19 20

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The system is divided into two measures by a double bar line. The first measure of the bottom staff has a '5' written below it, indicating a fifth finger position. The second measure of the bottom staff has a '1/2' written below it, indicating a half note. The system ends with a double bar line.

[illegible]

♩ Coda

G5 Cmaj9 A5 D5 C5 A5

So, _____ un - der - stand, _____ don't

E5 D5 Csus2

waste your time — al - ways search - ing for — those wast - ed — years. _____

G5 Cmaj9 A5 D5 C5 A5

Face up, _____ make your stand. _____ And

E5 D5 Csus2

re - al - ize — you're liv - ing in — the gold - en — years. _____

Outro

Gtr. 1: w/ Riff A (2 1/2 times)

Gtrs. 2 & 3: w/ Rhy. Fig. 3

E5

D5

Gtr. 1 C G/B Am G A5 G5 E5

0 5 0 5 0 3 1 0 2 0 2 0

Gtrs. 2 & 3 P.M.

3 3 3 2 2 2 0 0 0 3 3 3 7 5 7 7 0

Wrathchild

Intro

***D5 E5

D5 E5

D5 E5

N.C.

*Gtr. 1

The first staff of music is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a forte (*f*) dynamic marking. The melody consists of eighth and quarter notes, while the accompaniment is a steady eighth-note pattern. The staff contains two measures of music.

T

A

A B 5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0 5 7 7 7 0 0 0 0 5 5 4 5 7 5 4 0

*Bass arr. for gtr.

**Gtrs. 2 & 3 (dist.)

I

A

B

**Composite arrangement

***Chord symbols reflect implied harmony.

12

Gtr. 1 tacet

D5 E5

D5 E5

DS ES

N.C.

Gtr. 4 (dist.)

†Set for dotted eighth-note regeneration (approx.) w/ 3 repeats.

Rhy. Fig. 1

Gtrs. 2 & 3

End Rhy. Fig. 1

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of 16 measures. The first measure is a whole note chord (G4, B4, D5). The second measure is a quarter note (A4). The third measure is a quarter note (G4). The fourth measure is a quarter note (F#4). The fifth measure is a quarter note (E4). The sixth measure is a quarter note (D4). The seventh measure is a quarter note (C4). The eighth measure is a quarter note (B3). The ninth measure is a quarter note (A3). The tenth measure is a quarter note (G3). The eleventh measure is a quarter note (F#3). The twelfth measure is a quarter note (E3). The thirteenth measure is a quarter note (D3). The fourteenth measure is a quarter note (C3). The fifteenth measure is a quarter note (B2). The sixteenth measure is a quarter note (A2). The score includes a key signature change from G major to D minor (two flats) and back to G major (one sharp). The tempo is marked "Moderato". The score is for a single melodic line.

Gtrs. 2 & 3: w/ Rhy. Fig. 1

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1 1/2 times)

Gtr. 4 tacet

D5 E5 D5 E5 D5 E5 N.C. D5 E5 D5 E5

1. Born in - to a scene of an - gri - ness and greed,

14 14 (14) 12 14 12 14

D5 E5 N.C. D5 E5 D5 E5

dom - i - nance and per - se - cu - tion. My moth - er was a queen, my dad I've nev - er seen.

Pre-Chorus

C5

B5

D5 E5 N.C.

I was nev - er meant to be. Now I spend my time look - ing

Gtrs. 2 & 3

Rhy. Fig. 2

P.M. --|

7 9 0 0 9 9 5 5 4 5 7 5 4 0 5 4

D5 E5 D5 E5 C5 B5

all a - round for a man that's no - where

Gtr. 4

14 (14) 12 14 12 (12)

Gtrs. 2 & 3

P.M. --| P.M. --|

7 9 0 0 9 9 9 7 9 0 0 9 9 5 4

D5 E5 D5 E5 C5 B5

to be found. Un - til I find him, I'm

12 15 15 12 15 (15)

P.M. - - - P.M. - - -

7 5 9 7 0 0 7 7 7 7 5 9 7 0 0 7 7 5 4 2

G5 F#5 C5 B5

nev - er gon - na stop search - ing. I'm go - ing to find my man, gon - na

Gtrs. 2 & 3

End Rhy. Fig. 2

5 5 5 4 5 4 3 2

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

D5 E5 D5 E5 D5 E5 N.C.

trav - el 'round.

Gtr. 4

1/2 3/4 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 (2) 0 2

*Gradually bend note while picking in rhythm indicated.

Gtr. 3 Rhy. Fig. 3

End Rhy. Fig. 3

P.M. - - - P.M. - - - P.M. - - -

7 5 9 7 0 0 7 7 7 7 5 9 7 0 0 7 7 7 4 4 7 4 5 4 7 4

Gtr. 3: w/ Rhy. Fig. 3

D5 E5

D5 E5

D5 E5

N.C.

Gtr. 4

12 12 15 14 15 12 14 12 14 12 10 (10)

'Cause I'm a

delay off

Chorus

Gtr. 4 tacet

D5 E5

N.C.

D5 E5

N.C.

wrath - child. Yeah, I'm a wrath - child. I'm a

Rhy. Fig. 4

Gtrs. 2 & 3

P.M. -1

7 9 7 9 7 5 7 5 7 5 7 5 7 5 7 5

D5 E5

N.C.

C5

wrath - child. I'm com - ing to get you.

P.M. -1

7 9 7 9 7 5 7 5 7 5 7 5 7 5 7 5

D5

N.C.

Oo, yeah, yeah.

Gtr. 4

2

Gtrs. 2 & 3

End Rhy. Fig. 4

7 7 7 7 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 6 5 3

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)

D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 N.C.

D5 E5 D5 E5 D5 E5 N.C.

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (last 3 meas.)
Gtr. 4 tacet

C5 D5 N.C.

Gtrs. 2 & 3 tacet

Uh!

Interlude

Bm

*Gtrs. 2 & 3

*Gtr. 3 w/ slight P.M. (next 8 meas.).

C#m

Dm

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

N.C. D5 E5 D5 E5 D5 E5 N.C.

Gtr. 4

w/ delay

1/2 1

7 5 7 5 7 5 7 6 5 3

14 (14) 14 12 15 15 12 15 12 12 (12)

rake -

(7)

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4 tacet

D5 E5 D5 E5 D5 E5 N.C.

2. Say it does - n't mat - ter, ain't noth - ing gon - na al - ter the cours - es of my des - ti - na - tion. I

D5 E5 D5 E5 D5 E5 N.C.

know I've got - ta find se - ri - ous peace of mind or I know I'll just go cra - zy.

Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2
C5 B5 D5 E5 D5 E5

Now I spend my time look - ing all a - round

Gtr. 4

12 15 0 12 15 0 12 15 12 0 12 12 15

C5 B5 D5 E5 D5 E5 C5 B5

for a man — that's no - where to be found. — Yeah. Un - til I find — him, I'm

The first system of music includes a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics: "for a man — that's no - where to be found. — Yeah. Un - til I find — him, I'm". Above the vocal line are chord markings: C5, B5, D5 E5, D5 E5, C5, and B5. The guitar line is in treble clef and contains several measures of music. It includes a wavy line indicating a bend, followed by a measure with a wavy line and a "15" fret number. The next measure has a "12" fret number and a "15" fret number with a "1 1/2" bend. The following measure has a "12" fret number and a "12" fret number with a "1/2" bend. The final measure has a wavy line and a "14" fret number, followed by a "14" fret number with a wavy line.

Gtr. 4 tacet

G5 F#5 C5 B5

nev - er gon - na stop search - ing. I'm go - ing to find — my man, — gon - na

The second system of music includes a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics: "nev - er gon - na stop search - ing. I'm go - ing to find — my man, — gon - na". Above the vocal line are chord markings: G5, F#5, C5, and B5. The guitar line is in treble clef and contains several measures of music. It includes a wavy line indicating a bend, followed by a measure with a wavy line and a "15" fret number. The next measure has a "12" fret number and a "15" fret number with a "1 1/2" bend. The following measure has a "12" fret number and a "12" fret number with a "1/2" bend. The final measure has a wavy line and a "14" fret number, followed by a "14" fret number with a wavy line.

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Rhy. Fig. 3 (2 times)

D5 E5 D5 E5 D5 E5 N.C.

trav - el 'round. —

The third system of music includes a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics: "trav - el 'round. —". Above the vocal line are chord markings: D5 E5, D5 E5, D5 E5, and N.C. The guitar line is in treble clef and contains several measures of music. It includes a wavy line indicating a bend, followed by a measure with a wavy line and a "15" fret number. The next measure has a "12" fret number and a "15" fret number with a "1 1/2" bend. The following measure has a "12" fret number and a "12" fret number with a "1/2" bend. The final measure has a wavy line and a "14" fret number, followed by a "14" fret number with a wavy line.

D5 E5 D5 E5 D5 E5 N.C.

'Cause I'm a —

The fourth system of music includes a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics: "'Cause I'm a —". Above the vocal line are chord markings: D5 E5, D5 E5, D5 E5, and N.C. The guitar line is in treble clef and contains several measures of music. It includes a wavy line indicating a bend, followed by a measure with a wavy line and a "15" fret number. The next measure has a "12" fret number and a "15" fret number with a "1 1/2" bend. The following measure has a "12" fret number and a "12" fret number with a "1/2" bend. The final measure has a wavy line and a "14" fret number, followed by a "14" fret number with a wavy line.

Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4
Gtr. 4: tacet

D5 E5 N.C. D5 E5 N.C.

— wrath - child. Well, I'm a ——— wrath - child. Yeah, I'm a ———

D5 E5 N.C. C5

— wrath - child. I'm com - ing to get you.

D5 N.C.

Oo, ——— yeah, ——— yeah. ———

Em N.C.

Yeah! ———

Gtr. 3

7 5 7 5 7 5 7 6 5 3 | 9 7 9 7 9 7 9 8 7 5 | 9 7 (9) 7

Gtr. 2

7 5 7 5 7 5 7 6 5 3 | 7 5 7 5 7 5 7 6 5 3 | 12 10 (12) 10

Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

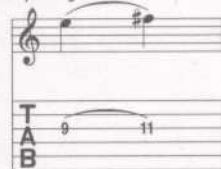
HALF-STEP BEND: Strike the note and bend up 1/2 step.



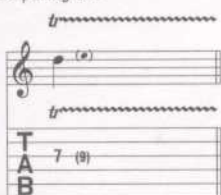
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



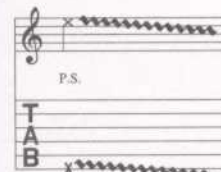
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



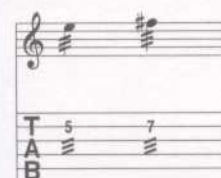
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



Notes:

F
D
C
B
A
G
F

Strings:

high
E
B
G
D
A
low
E

T
A
B

low

4th string, 2nd fret

1st & 2nd strings open, played together

D

A

D

E

G

6

6

open

3fr

WHOLE-STEP BEND: Strike the note and bend up one step.



PRE-BEND: Bend the note as indicated, then strike it.



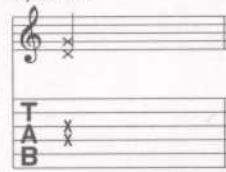
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



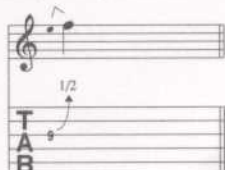
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



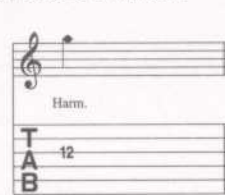
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



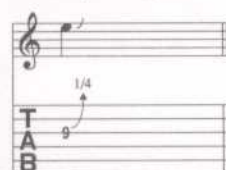
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



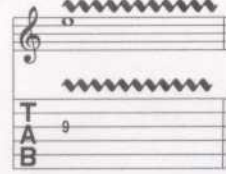
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



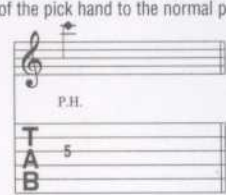
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



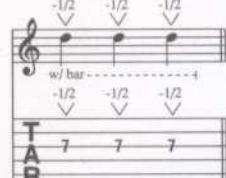
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



RAKE: Drag the pick across the strings indicated with a single motion.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Aces High
Be Quick or Be Dead
Bring Your Daughter to the Slaughter
Can I Play With Madness
Evil That Men Do
Flight of Icarus
Killers
No Prayer for the Dying
The Number of the Beast
The Phantom of the Opera
Revelations
Run to the Hills
Running Free
The Trooper
Two Minutes to Midnight
Wasted Years
Wrathchild



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